



February 2009
Vol. 12, No. 2

GSCA Expo Preview

The Giant Screen Cinema Association returns to Los Angeles for its spring Film Expo, March 17-18. Some 250 people are expected to attend the meeting, which will feature screenings of new films, a Films in Production session, committee and board meetings, and a general meeting of the association. Films will be screened at National Amusements' IMAX Theatre at The Bridge, and conference sessions will be held at the Marina Del Rey Marriott hotel, five miles away.

Ten new films will be screened, many of which have never been seen at an industry meeting before. They are:

<i>Animalopolis</i>	Graphic Films
<i>Call of the Wild 3D</i>	3D Entertainment
<i>Grand Canyon Adventure</i>	MacGillivray Freeman Films
<i>Journey to Mecca</i>	SK Films
<i>Molecules to the MAX</i>	Rensselaer/Nanotoons
<i>Monsters vs. Aliens</i>	DreamWorks
<i>Mysteries of the Great Lakes</i>	Science North
<i>Slit Scan 3D</i>	Graphic Films
<i>Under the Sea 3D</i>	Warner Bros/Imax Corp.
<i>Van Gogh: Brush With Genius</i>	La Géode

(see GSCA on page 17)

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Special Report: Giant Screen Theaters in 2008

In 2008 the inventory of IMAX and other giant-screen theaters increased by 53, from 412 to 465, a growth rate of nearly 13%. This is the largest percentage increase since 1999 and the largest absolute increase in the 40-year history of the industry. A total of 61 theaters opened, while eight closed.

All 61 of the new theaters were IMAX installations, the first time since 1984 that **Imax Corporation** has had a monopoly on openings. The total more than doubles the company's previous record year, 1999, in which it installed 30 15/70 projectors, most of them GT systems. Of the closings in 2008, one was a GOTO 10/70 theater, and the rest were IMAXes.

The vast majority of the openings – 46 – were IMAX digital systems retrofitted into existing multiplex auditoriums. Ten of the remaining 15 were MPX film-based systems, also placed in multiplexes. The last five were GT film systems, all installed in theaters overseas.

Only one of 2008's new theaters is in a museum: the **Guangdong Science Center** in China got a 3D GT projector. The rest were commercial operations in multiplexes or standalone venues.

Two opening/closing pairs were conversions of multiplex screens from MPX film projectors to IMAX digital. **Zyacorp Companies**' theater in Hooksett, NH, and **Regal Entertainment Group**'s **Edwards Miramar Mesa Stadium 18**, in San Diego, CA, both of which opened in 2007, switched to IMAX digital in December. They are the first to do so, but many of the MPX installations of the past few years are expected to be converted to digital in the next year or two.

In the meantime, Imax is installing the new digital projectors at a breakneck pace

unmatched at any time in its history. Company executives have said they expect to install 100 systems in 2009, which would be a new record, and they have every incentive to exceed that number. As we have reported in several recent issues, the credit crunch has slowed the installation of conventional digital 3D systems in multiplexes. With a credit line for its digital rollout that was in place before the current economic crisis arose, Imax has stepped in to fill that gap, making deals with **Disney** and other studios to release many of the new 3D releases that were begun years ago in the expectation that there would be thousands more 3D screens available by 2009.

Giant Screen Theaters in 2008

	Opened	Closed	Net
Commercial	2	1	1
Multiplex	58	4	54
Theme Park			
Institutional	1	3	-2
Total	61	8	53

Manufacturer	Opened	Closed	Net
GOTO		1	-1
IMAX	61	7	54
Iwerks			
Kinoton			
MEGA			
Total	61	8	53

New theaters

The list of new theaters on page 11 shows the dominance of the IMAX digital systems, 26 of which were placed in multiplexes belonging to **AMC Entertainment** as part of last year's 100-screen deal (see *LF* (see *THEATERS* on page 6)

Premiering this month

Under the Sea 3D

Jonas Brothers: The 3D Concert Experience
See page 16.

Founded 1997 as MaxImage!

February 2009
Volume 12, Number 2

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$397
Outside North America: US\$447
All payments must be made in
US funds.

Substantial discounts are
available for multiple subscrip-
tions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

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The Insiders

It's Not Your Kid's Facebook Anymore!

by Gina Trimarco

Facebook, LinkedIn, MySpace, Twitter, Bebo, Blogger and on and on and on. If you're not already addicted to one or more of these, you're probably confused or overwhelmed by them. Or a little of both.

"Social networking" has been around for a few years, but seems to be getting hotter by the moment. I'm no expert at it (yet), but I have recently come to appreciate what my Facebook page does for my business and for many other businesses. Social networking appears to be replacing (or at least enhancing) e-mail marketing, and it could ultimately become instrumental in growing one's business.

In "Bye Bye E-mail?" (www.clickz.com/3632611), Jeannie Mullen says that social media, combined with the recession, will greatly impact the future success of e-mail marketing. While companies will continue to cut marketing budgets, e-mail campaigns will increase as a cheaper way to market. With more e-mail deployments, will mailers see a decrease in open rates (the percentage of recipients who open the message)? With so many people losing their jobs, many e-mail addresses are no longer valid, which also contributes to a decrease in open rates. I know I'm missing out on a lot of e-mail newsletters that I received at my previous work e-mail account.

I have a separate e-mail account just for the e-mail newsletters I opt into, but I only check that account about once a week. When I do it check it, I have received at least 100 e-mails and I quickly scroll through the subject lines for something that will grab my attention. If the subject doesn't interest me, I quickly delete the message.

Now my time is spent on Facebook and LinkedIn. I first tried MySpace several years ago because someone recommended it as a place where I could "blog" and write my thoughts. I couldn't seem to find

time to write and rarely went to the site.

In 2007 I rediscovered MySpace because so many of my friends were using it as their personal Web sites to post information about themselves. I found myself using MySpace to reconnect with old friends, but that was about all. Every time I see the trailer for "He's Just Not That Into You" I laugh at the line: "MySpace is the new booty call." Why do I laugh? Because it's kind of true. Strange and creepy men tend to want to become my "friends" on MySpace, but I suspect they have more in mind than just friendship!

For me, social media are like the pubs you frequent or the television networks where you advertise. You have options for which sites to use to market yourself or your business. If you're looking to "hook up," go to MySpace. If you're looking for a new job, spend your time at LinkedIn. If you're looking to stay up to date with everything going on in your area, both professionally and personally, try Facebook. Facebook is where I hang out. It's like a neighborhood bar where I can talk to friends via IM or e-mail. But I can also use it to get my messages out to a large network of people. I've been amazed by the impact it has had on growing my business in a short time.

I don't have space in this column for all of my suggested "dos" and "don'ts" of social networking. But in a nutshell, you can create and control messages to a variety of networks in a way that doesn't make your target audience feel like you're targeting them. As we all know, building relationships is key to building successful businesses. Getting the quick sale will not necessarily lead to repeat business, but "friending" people builds credibility and ultimately builds business. People like to do business with people they like. Pretty simple. Social media, such as Facebook, offer the opportunity to subliminally build credible relationships.

Updating your "status" is a great way to talk about your business and create interest. Creating a group page for a business allows the opportunity

This month's focus:
Marketing

to get "members" to support and promote your business. Posting notes, pictures, videos and event invitations keeps your members and "fans" updated on what your business is up to, keeps them engaged and leads to them spreading the word about you without even realizing they're doing it! I change my status often (at least once a day) so that I can promote what I'm working on, personally or professionally. This often leads to people asking me about my business.

My business focuses on team building, customer service and sales training, and public speaking using improvisational skills. While many businesses are not spending money right now on things like training, the smart companies know that they need to keep their employees motivated in this economic climate. One way I target companies is by targeting individuals to take classes in a group setting with other individuals they may not know. My hope is that their positive experiences with the class will get them thinking about retaining me in a larger scope at their companies. With no dollars to advertise, I tapped into my marketing experience to fill my current class. Thirty-five percent of my students heard about the class from Facebook. Another 30% heard about it from two other Web sites (including my own) and the balance came from word of mouth and the local newspaper. The local newspaper picked up my press release and ran a story about the class. Even in a bad economy, the class sold out at \$150 per student. And the icing on the cake is that the senior editor of the local newspaper is taking the class and writing a series of stories about it.

What are you doing to capitalize on social networking? It's not just for teenagers anymore. At a seminar I recently attended, I learned that the fastest growing group of social media users is women, age 35+. Most likely, that's the demographic you want for your business. I typed in the word "IMAX" on Facebook to find IMAX related businesses. The search results produced over 500 groups! I didn't

Code of Best Practices for Sustainable Filmmaking

by Larry Engel and Andrew Buchanan

The following is excerpted, with permission, from www.sustainablefilmmaking.org, which has additional details as well as forms and files for downloading.

Filmmakers historically have played an important role in raising critical issues for society, including environmental threats from climate change and over-exploitation of resources. Increasingly, filmmakers have adopted pro-environmental practices in their own production. This code provides tools for filmmakers to measure whether their practices are as sustainable as they can be throughout the production process. Accompanying online checklists, trackers, and Web resources provide a summary of current approaches that implement that rationale.

We realize that this is only the beginning of doing business differently than the way we did it in the past. Currently most producers, broadcasters, and distributors do not acknowledge the true costs of environmental impact that arise from producing and distributing films. Nor is there yet an independent certification process, or board, for our profession as there are for other industries and professions. However, we believe that articulating current best

practices and helping those in our field better estimate how our actions impact environment and climate are sound beginnings to a much larger discussion in, and beyond, our profession.

Inevitably, filmmakers create carbon debt with our work. However, as in other industry sectors, we can take action immediately to reduce consumption and waste in our profession; to educate peers, employees, and interns; and to support policies that register the true environmental costs of production.

How this code was created

This code is based on the results of a global survey of best practices in sustainable filmmaking, conducted by **American University**, involving more than 175 filmmakers and companies. The survey was aided by national and international filmmaking organizations, including **Filmmakers for Conservation**, the **International Documentary Association**, **Real Screen**, **Women in Film and Video** (D.C. Chapter), and the **Producers Guild of America**. In addition, author **Larry Engel**, assisted by faculty and students, conducted a number of interviews with leaders in the field and surveyed the Web. Finally, author **Andrew Buchanan** consulted a range of experts and also checked numerous Web sites covering sustainability and

film and television production.

The code and associated materials were reviewed for scientific validity by experts in the field of climate change, carbon reduction, and sustainability. In addition, filmmakers from around the world reviewed it to ensure the information was both clear and relevant.

Best practices

The premise governing the Code of Best Practices in Sustainable Filmmaking is to minimize the amount of resources used and carbon created — the current critical measure for climate change — in producing our own work. Therefore, we honor that premise by limiting print production of this code and by using the Web to distribute it, provide additional information, update documents, and encourage interaction. Our goal is to reduce the load we place on the planet and reach carbon neutrality — that is, to add no new carbon into the environment — both by decreasing our energy and materials consumption and by offsetting that which cannot be eliminated — that is, by funding entities or projects that add no carbon into the atmosphere, or what is commonly called “carbon offsetting.” To do this in part, we need to calculate our carbon footprint — a measure of how much carbon is

(see *SUSTAINABLE* on page 12)

have time to go through every group, but kudos to the IMAX theaters at **Arizona Mills Mall**, **Navy Pier** (my former stomping ground), **National Infantry Foundation**, and **Canada Place** (to name a few) for having a presence and members.

Many former employees of various IMAX theaters have set up group pages, as have theaters promoting specific film titles (mostly DMR), and customers wanting closed IMAX theaters to re-open. And here are a few other groups, just for laughs: “Why don’t they show porn at IMAX?” “I got stuck in the IMAX lift and survived.” And “People who fell asleep during the IMAX movie.” Okay, so, some things on Facebook many not be directly beneficial for your business or brand, but

you can at least try to stay on top of what people are saying about you and your business in the new world of social networking.

As for all of those other social media networks I mentioned, well, that’s my next challenge. Still trying to understand how to tweet on Twitter and get people to “follow” me!

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to www.carolinaimprov.com/

CORRECTIONS

The tables on page 7 and page 21 of the January issue gave incorrect counts of the numbers of giant-screen theaters as of Jan. 1, 2009. Research for the theaters article in this issue revealed a number of theaters that had previously closed. The tables and data in this issue are more accurate and up to date.

In last month’s Films of 2009 article, the description of *Sharkwater 3D* did not include the most up-to-date credits. The correct information appears in its listing on page 14 of this issue.

In the chart on page 6 of the January issue, *Grand Canyon 3D* should not have appeared as a 2009 film. It will open in 2010.

THE BIZ

DEALS

Jonas Bros. in digital IMAX only

Imax Corporation has announced that Walt Disney Studios' *Jonas Brothers: The 3D Concert Experience* will play in 55 digital IMAX theaters, along with about 1,100 conventional digital 3D theaters, starting Feb. 27. The film is nominally scheduled for a one-week engagement but, as was the case with last year's *Hannah Montana* 3D concert film, the run is expected to be extended. *Hannah Montana*, which did not play in IMAX theaters, grossed nearly \$60 million in its initial four-week run in 685 digital 3D screens last February.

Jonas Brothers is the first title to be offered to IMAX digital houses to the exclusion of IMAX film theaters. No 15/70 film prints will be prepared, so the largest and most popular IMAX theaters will not be able to show the DMR version of the movie.

The film is the first in the previously announced five-picture deal between Disney and Imax (see *The Biz*, *LF Examiner*, December 2008). It was shot during the popular teen group's "Burning Up" tour, and includes guest appearances by Demi Lovato and Taylor Swift, as well as backstage footage and a new song, "Love Is On Its Way."

Jonas Brothers was directed by Bruce Hendricks, who directed 2008's *Hannah Montana* film and *Ultimate X*, Disney's 2002 giant-screen film about the X-Games.

Imax signs digital deal in Taiwan

Imax Corporation has signed an agreement with VieShow Cinemas to open Taiwan's first IMAX digital theater in the exhibitor's Sun Cinemas multiplex in Taipei. The companies did not disclose an opening date for the theater, except to state in a release that it will "take advantage of Imax's robust 2009 Hollywood slate."

When it opens, the theater will be the sixth IMAX theater in Taiwan, and the fourth in the capital, Taipei, a city of about 2.6 million.

Imax execs meet with GSCA reps

In January, top executives of Imax Corporation and members of the board of the Giant Screen Cinema Association met in Las Vegas to discuss the concerns of GSCA members regarding Imax's digital projection system. In September 2008, Imax co-CEO Richard Gelfond told the association's members that the company would do nothing to publicly differentiate the digital system intended for smaller multiplex theaters from the 15/70 film systems that fill screens as large as 97x117 feet (30x36 meters). (See *LFX*, October 2008.) At that time, GSCA chair Toby Mensforth expressed the concerns of many 15/70 theater operators that this would confuse the public and potentially harm the IMAX brand. Gelfond replied that "the question of creating a different brand is really off the table," but agreed to meet with GSCA representatives.

That meeting occurred on Jan. 13, with Gelfond, executive vice president of theater development Larry O'Reilly, and vice president of theater development Therese Andrade representing Imax, and Mens-

forth, Doug King of the St. Louis Science Center, Mike Lutz of MacGillivray Freeman Films, and Diane Carlson of the Pacific Science Center representing GSCA. (Andrade is also a GSCA board member.) As this issue went to press, a joint statement on the results of the discussion had not been released.

Last year the GSCA created a Theater Marketing Task Force, that Lutz, its chair, said is charged with developing a non-proprietary industry-wide "trademark, slogan, [or] something that will allow [giant-screen] theaters...to differentiate themselves" from other types of theaters. That committee is expected to make its initial recommendations, and Mensforth will report on the meeting with Imax, at the GSCA's Film Expo in March.

Imax replaces shelf registration

Imax Corporation has filed a universal shelf registration statement with the U.S. Securities and Exchange Commission that will, when declared effective by the SEC, allow the company to issue up to \$250 million in securities, "including debt



L to r: Alan Sacks, Scott Sakamoto, Joe Jonas, Nick Jonas, producer Art Repola, director Bruce Hendricks (seated) while shooting for Jonas Brothers: The 3D Concert Experience, which opens this month.

Photo: Sam Emerson. © 2009 by Walt Disney Enterprises.

THE BIZ

PERSONNEL

IN MEMORIAM

securities, common stock, or warrants to purchase debt securities or common stock, or any combination of such securities," according to a company press release. The statement added that any proceeds from such offerings would be used to reduce debt obligations.

Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** said the company "has no immediate plans to use the shelf registration statement for any specific financing, but it has been the preferred policy of the company to have this type of customary shelf registration in place. This filing gives Imax maximum financial flexibility in order to take advantage of healthier market conditions in the future."

Newman heads Orlando Sci. Ctr.

In January the **Orlando Science Center**



JoAnn Newman

named **JoAnn Newman** to be its president and CEO, replacing **Brian Tonner**, who left the position last August. Newman has been with the center since 2003, when she joined as director of exhibits. She became chief operating of-

ficer in 2006, and has served as acting CEO during the six-month search process that considered more than 140 candidates.

Before joining OSC, Newman was vice president of manufacturing for Cirent Semiconductor in Orlando, overseeing 650 employees. She holds a Bachelor's Degree from Penn State University and a Master's from Purdue, both in industrial engineering.

Carnegie appoints co-directors

The Carnegie Museums of Pittsburgh, PA, appointed **Ann Metzger** and **Ronald Baillie** as co-directors of the **Carnegie Science Center**. The two had been serving as acting co-directors since the departure

of previous director **Joanna Haas** in July 2008.

Metzger joined the science center as director of marketing and community affairs in 2006, and later added corporate marketing for the parent organization to her duties. Before that she was director of corporate communications for the University of Pittsburgh Medical Center for more than 25 years.

Baillie joined the science center's Buhl Planetarium in 1983 as director of exhibits, programs, and technical services. He was director of education for ten years, and became chief program officer in 2004. In 2001 Baillie was named Man of the Year in Education by Vectors Pittsburgh, "a community service organization that works to improve the quality of life in Pittsburgh by promoting leadership among community members."

Pittsburgh's four Carnegie Museums were founded in 1895 by Andrew Carnegie. The science center has a 350-seat IMAX Dome theater that opened in 1991.

In memoriam: Adam Schicht

Adam Schicht, manager of the **Airbus IMAX Theater** at the **Smithsonian's Udvar-Hazy Center** in Chantilly, VA, died suddenly from a chronic heart condition on Jan. 21. He was 33.

Schicht had managed the Airbus theater since 2007, before which he worked at the Smithsonian's **National Museum of Natural History**, serving on the projection team that installed and launched the museum's **Johnson IMAX Theater** in May 1999.

Before coming to Washington, DC, in late 1998, Schicht worked for seven years at **Six Flags Great America** in Gurnee, IL, where he was an IMAX projectionist, theater technician, and supervisor in the shows department.

He is survived by his girlfriend of nine years, father, stepmother, mother, brother, grandmother, and other relatives.

Toby Mensforth, vice president of theaters and concessions for **Smithsonian**

Business Ventures, told **LF**, "The entire Smithsonian theater team and the museum staff are crushed by the loss of Adam. Every one I have spoken with told me of their genuine affection for him and described him as one of the kindest people they had ever had the pleasure to know. I personally will remember Adam for his smile, his kind wit, and his caring manner."

"Professionally he had grown from an exemplary member of our projection team into the role of manager, and was working hard leading a theater team of his own. Adam is and shall be missed by us all. He deserved more than the short time he was given."

Fellow Smithsonian projectionist **Mike Cantrell** recalls, "One of my earliest memories of Adam was in the late winter or early spring of 1999, before the Johnson IMAX Theater had opened. We were preparing for an important private screening when Adam called me over the radio, saying that the projector lamps were off. I could hear the alarm in the background. We traced the problem to a fire damper in an air duct on the fourth floor. The only way to save the screening was to prop open the damper with a jack. But the duct opening was so small that none of the construction workers present would have been able to get to the damper."

"Without hesitation, Adam volunteered to go into the duct work. Five construction workers and I gently pushed him into the duct. Once he had the jack in place, we pulled him out, covered in construction dust and smiling as though he just had the thrill of a lifetime. But that was just who Adam was. The screening went on as if nothing had happened."

"Adam was a very generous person who always helped others out before helping himself."



Adam Schicht

IMAX Digital Theaters Dominated 2008

(from **THEATERS** on page 1)

Examiner, January 2008). AMC, the second largest theater chain in the world, had seven IMAX film-based theaters — three GTs and four MPXs — before the first IMAX digital systems were installed last July, and its 2008 installs make it the largest operator of IMAX theaters in the world, with a total of 33 as of Jan. 1, 2009.

It takes this distinction from rival Regal, the world's largest theater chain. Regal operates 17 IMAX film theaters (eight GT, six SR, three MPX) and added 12 IMAX digital systems last year, the first batch in the 31-screen deal it signed with Imax in March 2008 (see *LFX*, April 2008).

Zyacorp's conversion of its Hooksett MPX was the only other domestic installation of an IMAX digital system in 2008.

Four international commercial operators opened the remaining seven digital screens. They are Australia's **Hoyts Cinemas Ltd.** (three), Britain's **Odeon & UCI Ltd.** (two), and one each for Mexico's **Cinepolis** and China's **Wanda** circuits. Hoyts is a new IMAX customer, but the other three already operated IMAX film theaters: Odeon has a 3D GT system in Manchester, UK, that opened in 2000, Cinepolis operates SR-equipped houses in Mexico, and Wanda runs two MPXs and a

GT in China.

Fifteen 15/70 film systems were installed last year: ten MPXs and five GTs. Seven were placed in U.S. theaters (all MPX), four in China (two GT, two MPX), and one each in Colombia (GT), Hungary (GT), India (GT), and Ukraine (MPX).

The primary reason that IMAX's digital screens can be opened at such a rapid pace is that they are not actually new theaters, but conversions of existing 35mm houses. The process of replacing and moving the projection screen, removing a few rows of seats, and installing the sound system, projection hardware, and servers can be accomplished in a matter of weeks, instead of the months or years it often took to build a classic, giant-screen GT-equipped theater from the ground up. To date, no IMAX digital auditorium has been designed and built for that purpose and few, if any, have screens as large as the nominal maximum of 40x70 feet (12x21 meters). All are significantly smaller than the average 58x77 feet (18x24 meters) of GT and SR theater screens.

The majority of film-based MPX theaters are also retrofits, the exceptions being three screens built by **Goodrich Quality Theaters**, two opened by **Kerasotes ShowPlace Theatres**, and a handful of others in

Midwest U.S. states, Canada, Russia, and South Korea.

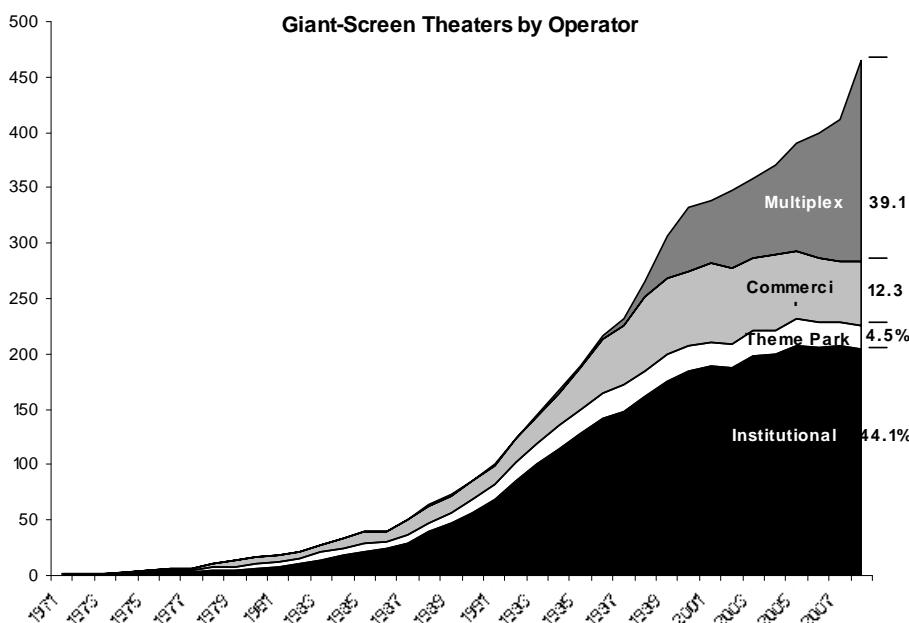
Imax's joint-venture model has also lowered other barriers to entry that previously slowed the spread of its theaters. Exhibitors no longer need to invest more than a million dollars per screen in hardware, and a million or more on new construction. Now they pay up front only for the costs of retrofitting existing auditoriums; Imax provides the projection and sound system hardware in return for nearly half of the box office and a share of concession sales.

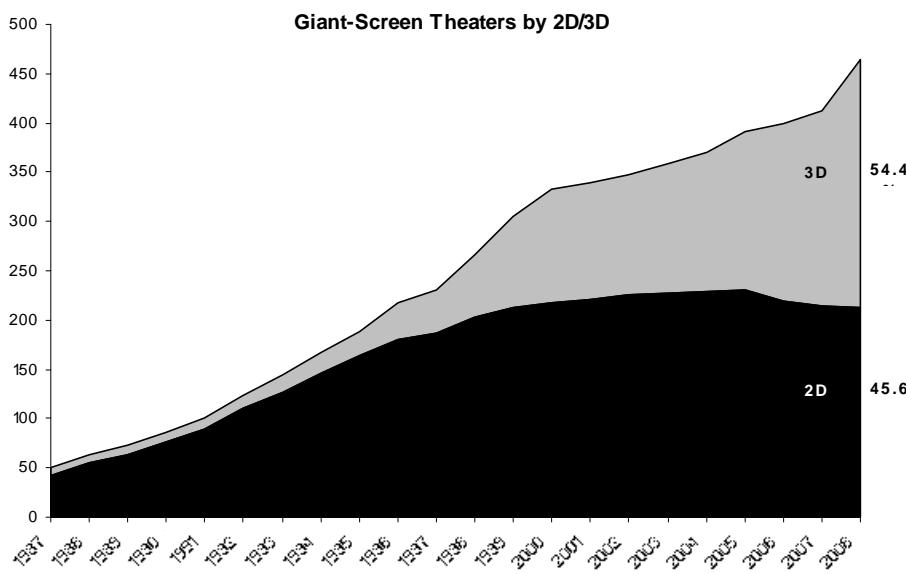
Closed theaters

Two U.S. IMAX theaters closed last year: the seven-year-old dome theater at **Science Station** in Cedar Rapids, IA, and the 12-year-old 3D theater at **Luxor Hotel and Casino** in Las Vegas, NV. As we reported last February, Science Station had faced financial difficulties for some time and shut its 176-seat theater as a cost-cutting measure. Luxor's 300-seat theater, originally designed for a motion simulation ride, also hadn't lived up to performance expectations in recent years. The space now houses an exhibit of *Titanic* artifacts and "Bodies: The Exhibition."

Two dome theaters in Japan, the **Saikai Pearl Sea Centre** and the **Saitama Space Science Hall**, removed their film systems last year, the latter replacing its GOTO Astrovision 10/70 projector with a GOTO Virtuarium II digital planetarium system. These changes continued a decline in a country that was once second only to the U.S. in the number of GS theaters. Japan now has 34 venues capable of running 8/70, 10/70, or 15/70 film, but only about a dozen actively do so. The rest show only films made specifically for their venue, or planetarium presentations, or are dark.

Singapore's **Popular IMAX Theatre**, a retrofitted 316-seat SR venue, closed last year after six years of operations, as did the **IMAX Theatre Felisia** in Taranto, Italy. The latter was a 383-seat, flat/dome convertible theater that opened in 2003. Its closure leaves the **Tim IMAX** theater





in Riccione as the only active GS theater in Italy.

Institutional vs. commercial

The chart on page 6 shows the trends among the market segments: the dramatic rise in multiplex theaters and the flattening of every other sector.

As we reported last year, in 2007 institutional theaters no longer comprised the majority of the overall GS market, a position of prominence they had held since the early 1980s. Their share fell even further in 2008, with a net loss of one screen. China's Guangdong Science Center was the only museum theater to open last year, while two others closed (Science Station and Saitama Space Science Hall). With 205 out of a total of 465 screens, museums and other non-profits now account for only 44% of all giant screens.

Standalone commercial venues lost one screen, the Luxor, and added two, the **Cannery Row IMAX Theatre**, a 290-seat MPX house in a historic building in Monterey, CA, and an IMAX 3D GT theater in the **Plaza de las Americas** in Bogota, Colombia. It is the second GS theater for the South American country, after the **Maloka Interactive Science Center**, whose 314-seat 8/70 Iwerks dome theater opened in 1998.

Theme parks remained unchanged at 21 screens, with no new or closed theaters.

With a net increase of 54 screens, multiplexes now account for 39% of all thea-

ters. Since most of the 100 systems Imax is planning to install in 2009 will be in multiplexes, that segment will comprise a plurality this year, and could easily exceed 50% of all screens in 2010.

2D vs. 3D, domes vs. flat

Last year was notable for the fact that every new theater was a flat-screened, 3D-capable house. Not since 1977 – a year in which no giant-screen theaters opened – has there been a year with no new 2D screens or no new dome theaters. As the chart above shows, in 2008 3D theaters became the majority of all screens, and

now represent 54% of the world total, a trend that will only accelerate.

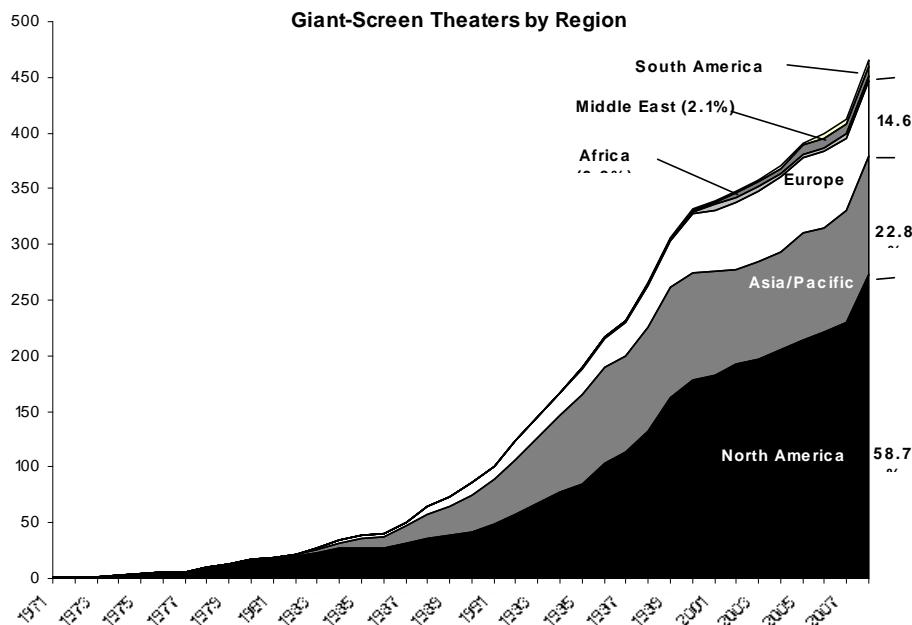
Like 2D houses, the world's 123 dome theaters are also declining in absolute numbers and as a percentage of the whole, now representing only one quarter of all giant screens, down from a peak of 62% in 1991. Twelve dome theaters have closed or converted to digital since 2005.

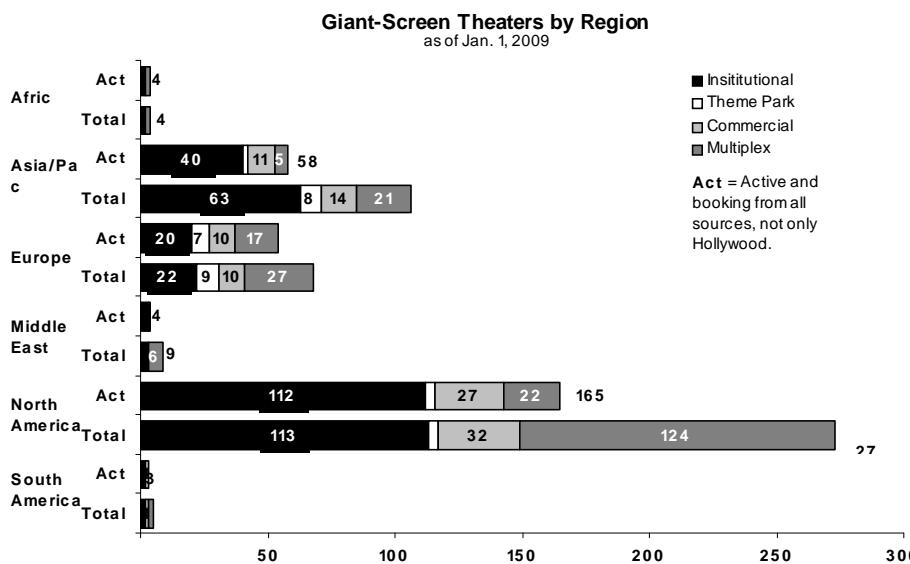
The real screen count

However, as we have said in all previous theater reports, the numbers don't tell the whole story. Unfortunately for the independent producers and distributors of traditional giant-screen films, they do not actually have a universe of 465 theaters in which top book their films. The real number of potential customers is much smaller.

For the most part, the IMAX digital screens, like most other multiplex IMAXes, show only Hollywood DMR releases, rarely if ever running traditional films from independent giant-screen producers. Even though Imax has offered to allow the producers of certain films access to the proprietary processing needed to show them on the IMAX digital system, for a "nominal" fee, it is unlikely that many IMAX digital theaters would book them. Traditional LF films don't usually come with major national marketing campaigns,

(see **THEATERS** on page 8)





filmmakers and distributors, the screen totals given above do not reflect the true potential market for their 40-minute non-fiction LF films. Once you eliminate the multiplexes that never book non-Hollywood films (about 125) and inactive theaters (about 50), the remainder — the *real* market — is around 290, significantly smaller than the total of 465 screens shown in our tables.

The chart to the left shows this distinction between all theaters and those that form the universe of potential bookings for independent productions. The columns marked “Active” exclude inactive theaters and multiplexes that only book Hollywood films.

Giant screens vs. IMAX

This growing divide, and the sense that Imax Corporation has turned its back on the classic, film-based giant-screen theaters on which it built its reputation, has created a crisis in the industry. Many IMAX theater operators have expressed concern, dismay, and even anger that the company is potentially harming their reputations and the IMAX brand by promoting the new digital screens as equivalent to their classic giant-screen theaters. Some have gone so far as to consider removing the IMAX name from their marketing.

The **Giant Screen Cinema Association** has responded by forming two task forces that will define the nature of the giant-screen experience and help theaters and

(from **THEATERS** on page 7)

but require active local marketing and group sales, something that street-level multiplex theater managers generally aren't prepared to handle.

In the early days of IMAX theaters in multiplexes, their bookers had no choice but to run the short-form documentary-style films that are the staple of the institutional market. But once Imax developed the DMR process in 2002, and Hollywood films became available, the multiplexes booked fewer and fewer bookings from independent producers.

Among the 179 multiplex theaters that were open as of Jan. 1, 2009, more than half have *never* shown a traditional LF film from an independent producer. In the past three years, fewer than 50 multiplex screens, none of them belonging to the two largest chains, have shown three or more non-Hollywood films.

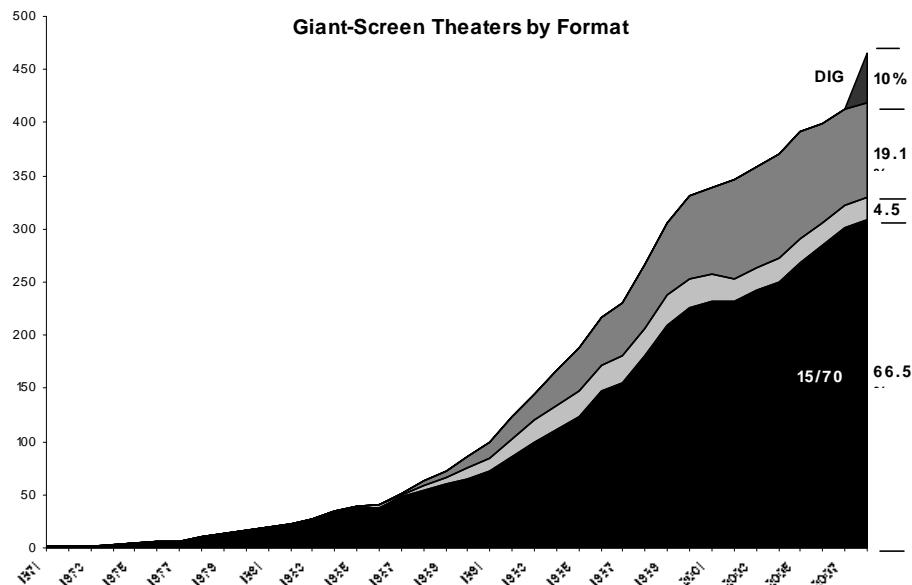
Only a handful of multiplex exhibitors have been friendly to traditional documentary-style films. **Cinema City International**, headquartered in Israel with nine IMAX theaters in Poland, Hungary, and the Czech Republic, is by far the most consistent of these. Although its theaters run many of the DMR titles, fully two-thirds of its bookings are traditional, non-Hollywood fare.

Turkey's **AFM Cinemas** has also booked a significant number of independent films on its IMAX screens in Istanbul

and Ankara. Likewise India's **Aeren R** chain, with IMAX theaters in New Delhi and Kolkata.

In North America, **Cinemark USA** is the only one of the top-five chains to have a policy of booking traditional LF films. Cinemark and two regional chains based in Michigan — Goodrich Quality Theaters and **Celebration Cinemas** — have established school and group booking offices to make showing independent films profitable.

But this still leaves the vast majority of the multiplex segment closed to everything except Hollywood titles. Thus, from the point of view of most giant-screen



filmmakers market that experience directly to the general public, independent of any corporate brand. The first reports from these committees are expected at the association's Film Expo in March (see article on page 1). *LF Examiner* will continue to report on developments in this area.

The future of digital projection

Imax executives have stated that they are developing a digital system to replace their 15/70 film projectors, but have admitted that it is probably a few years off. In the meantime, several LF film theaters have already added or converted to digital projection. These include American Airlines' **C.R. Smith Museum**, near the Dallas-Ft. Worth Airport in Texas, which used an Iwerks 8/70 system to project its signature films from 1993 until 2007, when an HD digital projector was installed. However, its relatively small 36x45-foot (11x14-meter) screen does not strain the capabilities of conventional digital projection.

Elsewhere in Texas, **Space Center Houston**, the only theater in the world to house an IMAX and an 8/70 projector, switched over to 2K digital a few years ago to screen its signature film, *To Be An Astronaut*, and a newer digital production

about the Johnson Space Center. Although the IMAX and 8/70 projectors remain in place, officials say they do not plan to use either in the near future. The 420-seat venue remains on Imax Corporation's official list of theaters, even though the 15/70 projector hasn't been used since 2002.

Internationally, former LF theaters in Japan, Finland, and the Netherlands have also converted to digital in recent years.

However, few if any are claiming that these systems, or others currently available, can fully match 70mm film projection for brightness, clarity, and sharpness on the largest flat or dome screens. Many believe that the most promising direction is using multiple digital projectors to tile the surface of flat or dome screens. This is the path that the Copenhagen's **Tycho Brahe Planetarium**, the **Swedish Museum of Natural History** in Stockholm, and **La Géode** in Paris have taken. All three are IMAX theaters with dome screens at least 75 feet (23 meters) in diameter. Using up to six digital projectors, they can fill their screens with digital planetarium images, real-time computer data, live transmissions, or recorded programs. La Géode has run the digital version of *Sky High*

Entertainment's *Dinosaurs: Giants of Patagonia*, which was filmed and distributed on 15/70 film.

But many in the giant-screen community are reluctant to consider multiple-projector solutions, pointing out that it was the complexity of maintaining multi-projector film systems in the 1960s that led to the invention of the first IMAX projector in 1970. They would prefer to wait for a single-projector digital system that will match the image quality of 70mm film.

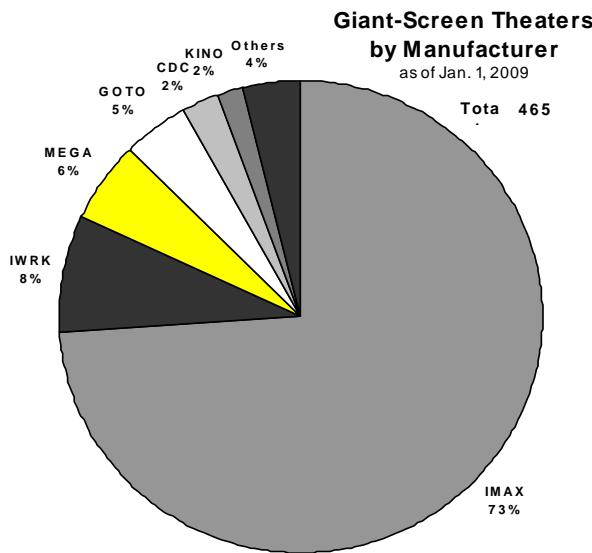
Others contend that modern edge-blending systems, which use digital cameras to automatically align the projectors, overcome those objections and offer less expensive and nearer-term solutions with off-the-shelf components that are available today. They claim that the research and development needed for a single-projector solution could be years away, and might never be undertaken just to serve a market that has potential sales of only 300-500 units.

The issue of standards is a concern to all. In addition to its full-dome system, the Swedish Museum installed digital 3D projectors that throw a 56-foot (17-meter)

(see *THEATERS* on page 10)

Giant-Screen Theaters Worldwide

	As of Dec. 31, 2006					As of Dec. 31, 2007					Change 2006-2007					As of Dec. 31, 2008					Change 2007-2008						
	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total		
	8/70	15/70	Total	8/70	15/70	8/70	15/70	Total	8/70	15/70	8/70	15/70	Total	8/70	15/70	8/70	15/70	Total	8/70	15/70	Total	8/70	15/70				
Africa	8/70	2	1	1	4	1	1	1	1	3	0%	0%	0%	0%	0%	2	1	1	1	3	0%	0%	0%	0%	0%		
	15/70					1	3				0%		0%	0%		2	18	20			0%		0%				
	Total	2	2	4	2	2	4	2	4	0%	0%	0%	0%	0%	2	2	4	2	4	0%	0%	0%	0%	0%			
Asia/Pac	8/70	5	5	19	29	3	4	20	27	-40%	-20%	5%	-6.9%	3	4	20	27	0%	0%	0%	0%	0.0%	0%	0%	0.0%	0.0%	
	10/70		2	18	20		2	19	21		0%	6%	5%		2	18	20			0%		-5.3%	-4.8%				
	15/70	11	11	2	25	49	11	14	2	25	52	0%	27%	0%	0.0%	6.1%	11	17	2	25	55	0.0%	21.4%	0%	0.0%	5.8%	
Europe	D															4					4						
	Total	16	11	9	62	98	14	14	8	64	100	-13%	27%	-11%	3.2%	2.0%	14	21	8	63	106	0.0%	50.0%	0%	-1.6%	6.0%	
	8/70	3	5	5	11	24	3	5	4	10	22	0%	0%	-20%	-9%	-8%	3	5	4	10	22	0%	0%	0%	0%	0%	
Europe	15/70	8	19	5	13	45	7	19	5	12	43	-	12.5%	0%	0%	-8%	7	20	5	12	44	0%	5%	0%	0%	2.3%	
	D																2				2						
	Total	11	24	10	24	69	10	24	9	22	65	-9%	0.0%	-10%	-8%	-5.8%	10	27	9	22	68	0%	12.5%	0%	0%	4.6%	
Middle East	8/70	1				1	1			1		0%			0%		1				1		0%			0%	
	10/70		1	1			1	1				0%	0%				1	1					0%			0%	
	15/70	4		2	6		5		2	7	25%		0%	17%		5	2	7			0%		0%				
Middle East	Total	5	3	8	6	3	9	20%	0%	13%	6	3	9	0%	0.0%	0.0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	
	8/70	6	7	1	26	40	6	5	1	25	37	0%	-29%	0%	-4%	-7.5%	6	5	1	25	37	0%	0%	0%	0%	0%	
	15/70	28	61	4	89	182	26	75	3	89	193	-7.1%	23%	-25%	0.0%	6.0%	26	79	3	88	196	0.0%	5.3%	0%	-1.1%	1.6%	
North America	D																40				40						
	Total	34	68	5	115	222	32	80	4	114	230	-5.9%	17.6%	-20%	-0.9%	3.6%	32	124	4	113	273	0.0%	55.0%	0%	-0.9%	18.7%	
	8/70			2	2				1	1				-50%	-50%			1	1				0%	0%			
South America	15/70	2	1	3	2		1	3		0%		0%	0%	1	2	1	4			0%		0%	33.3%				
	Total	2	3	5	2	4	0%	0%	-33%	-20%	1	2	5	0%	0%	0%	0%	40	46	46	46	46	0%	0%	0%	0%	25.0%
	8/70	14	13	11	59	97	12	11	9	57	89	-14%	-15%	-18%	-3.4%	-8.2%	12	11	9	57	89	0%	0%	0%	0%	0%	
World	10/70		2	19	21				2	20	22		0%	5%	4.8%			2	19	21			0%	-5.0%	-4.5%		
	15/70	47	99	11	131	288	44	117	10	130	301	-6.4%	18%	-9%	-0.8%	4.5%	45	125	10	129	309	2.3%	6.8%	0%	-0.8%	2.7%	
	D																46				46						
World	Total	61	112	24	209	406	56	128	21	207	412	-8.2%	14.3%	-12.5%	-1.0%	1.5%	57	182	21	205	465	1.8%	42.2%	0%	-1.0%	12.9%	



(from **THEATERS** on page 9)

image on the front of the dome (see *Shorts, LFX, January 2009*). Because they didn't expect to show Hollywood features, the managers chose not to make the system compliant with the standards of the **Digital Cinema Initiatives**, which, among other things, provide encryption that protects against unauthorized copying of program content. However, this meant that the theater was unable to book *U2 3D*, which was encrypted at the insistence of the band.

Imax's current digital system is proprietary, and does not fully comply with the DCI specs, setting Imax Corporation as a gatekeeper over what films will have access to those theaters. The company has said

that it will offer digital conversion at a "nominal" cost for films captured on 70mm stock and shorter than one hour. But this policy would block films like *U2 3D* (shot digitally and 90 minutes long) and is contrary to the spirit of the DCI process that mandated only open, non-proprietary systems. The openness of the DCI process was directly responsible for the rapid and widespread conversion of 35mm projection to digital that is now under way.

As we have reported previously, members of the giant-screen industry, led by **John Jacobsen** of the **White Oak Institute**, are coming together with colleagues from the digital planetarium world to see if common technical standards can be developed that would help both communities expand. That process is expected to continue with a colloquium later this year.

In the meantime, managers with film theaters are left wondering how to prepare for a digital future that most observers see as inevitable. There are no easy choices: convert now to a single-projector digital system that is not as bright or sharp as 15/70 film, possibly damaging one's reputation and losing audiences; seek out a systems integrator to design and install a

multi-projector system that may not meet current or future standards, limiting the content that will be available; wait, perhaps for many years, for Imax or some other vendor to offer a solution, risking falling attendance if your film theater starts being perceived by the public as a "dinosaur."

Last year we closed this report with the following words, which are as relevant today as they were then:

The giant-screen industry must jealously guard its special place in the minds and hearts of the public, a place won with the high-quality experiences our theaters have offered for nearly four decades. One of the prime directives in establishing the DCI specifications was that any digital replacement for 35mm film had to provide image quality that was better than what it was replacing. This is even more important for the giant-screen world, since superior image quality has always been the prime factor differentiating our theaters from all other forms of cinema.

We are literally at a defining moment in our history, one in which we are being called upon to define our very nature, to clearly express to the world (and ourselves) who we are, what it is we do, and how we are different from and, yes, better than, the rest of the entertainment world. We must take the time to decide wisely before making any changes that could irrevocably alter what we do and how we are seen by our visitors, our customers, and the world.

How and what we count

As we have noted in the past, the total number of giant-screen theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 22 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 50 have not done so in the past year. Thus, some 72 theaters, 15% of the world total, appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficul-

ties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count of theaters may be 465, but the actual size

of the active marketplace for films is closer to 390. (Fewer, if theaters that only book Hollywood films are excluded. See "The real screen count" section of the article.)

Otherwise, we count all stationary (i.e., non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection, plus the IMAX digital theaters. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Multiplexes and theme parks comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least six motion simulation systems that

New, Converted, and Closed Theaters in 2008

NEW City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened
Budapest	Cinema City IMAX Theater Budapest	Hungary	IMAX	1570	GT	3D	F	1/17/08
Tomball, TX	Silverado 19 IMAX	USA	IMAX	1570	MPX	3D	F	2/29/08
Council Bluffs, IA	Star Cinema Council Bluffs	USA	IMAX	1570	MPX	3D	F	3/21/08
Monterey, CA	Cannery Row IMAX Theatre	USA	IMAX	1570	MPX	3D	F	4/4/08
Noblesville, IN	Hamilton Towne Center 16 + IMAX	USA	IMAX	1570	MPX	3D	F	4/4/08
Changchun	Wanda IMAX Theater Changchun	China	IMAX	1570	MPX	3D	F	4/28/08
Little Rock, AR	Chenal 9 IMAX Theatre	USA	IMAX	1570	MPX	3D	F	6/6/08
Anaheim, CA	CinemaFusion at Anaheim Gardenwalk	USA	IMAX	1570	MPX	3D	F	6/30/08
Changsha	Wanda IMAX Theater Changsha	China	IMAX	1570	MPX	3D	F	7/10/08
Woodbridge, VA	AMC Potomac Mills 18	USA	IMAX	D	DIG	3D	F	7/18/08
Alexandria, VA	AMC Hoffman Center 22	USA	IMAX	D	DIG	3D	F	7/18/08
Columbia, MD	AMC Columbia Mall 14	USA	IMAX	D	DIG	3D	F	7/18/08
Reading, PA	RC IMAX Theatre	USA	IMAX	1570	MPX	3D	F	8/8/08
Bensalem, PA	AMC Neshaminy 24	USA	IMAX	D	DIG	3D	F	8/15/08
Cherry Hill, NJ	AMC Loews Cherry Hill 24	USA	IMAX	D	DIG	3D	F	8/15/08
Hamilton, NJ	AMC Hamilton 24	USA	IMAX	D	DIG	3D	F	8/15/08
Tampa, FL	AMC Veterans Expressway 24	USA	IMAX	D	DIG	3D	F	9/5/08
Orange Park, FL	AMC Orange Park 24	USA	IMAX	D	DIG	3D	F	9/5/08
New York, NY	AMC Empire 25	USA	IMAX	D	DIG	3D	F	9/5/08
Baltimore, MD	AMC Loews White Marsh 16	USA	IMAX	D	DIG	3D	F	9/5/08
Aventura, FL	AMC Aventura 24	USA	IMAX	D	DIG	3D	F	9/5/08
Bogota	Plaza de las Americas	Colombia	IMAX	1570	GT	3D	F	9/17/08
Jacksonville, FL	AMC Regency Square 24	USA	IMAX	D	DIG	3D	F	9/19/08
Altamonte, FL	AMC Altamonte Mall 18	USA	IMAX	D	DIG	3D	F	9/19/08
Kansas City, MO	AMC BarryWoods 24	USA	IMAX	D	DIG	3D	F	9/20/08
Kiev	IMAX-UTEL	Ukraine	IMAX	1570	MPX	3D	F	9/20/08
Guangdong	Guangdong Science Center	China	IMAX	1570	GT	3D	F	9/27/08
Los Angeles, CA	AMC Century City 15	USA	IMAX	D	DIG	3D	F	10/3/08
San Jose, CA	AMC Eastridge 15	USA	IMAX	D	DIG	3D	F	10/3/08
Sugar Land, TX	AMC First Colony 24	USA	IMAX	D	DIG	3D	F	10/3/08
Burbank, CA	AMC Burbank 16	USA	IMAX	D	DIG	3D	F	10/3/08
Houston, TX	AMC Gulf Pointe 30	USA	IMAX	D	DIG	3D	F	10/10/08
Emeryville, CA	AMC Bay Street 16	USA	IMAX	D	DIG	3D	F	10/17/08
Deer Park, NY	Regal Deer Park Stadium 16	USA	IMAX	D	DIG	3D	F	10/24/08
Brooklyn, NY	UA Sheepshead Bay 14	USA	IMAX	D	DIG	3D	F	10/24/08
El Dorado Hills, CA	Regal El Dorado Hills Stadium 14	USA	IMAX	D	DIG	3D	F	10/24/08
Fairfield, CA	Edwards Fairfield Stadium 16	USA	IMAX	D	DIG	3D	F	10/31/08
Westminster, CO	AMC Orchards 12	USA	IMAX	D	DIG	3D	F	11/7/08
Stockton, CA	Regal Downtown Stockton 16	USA	IMAX	D	DIG	3D	F	11/7/08
Tukwila, WA	AMC Southcenter 16	USA	IMAX	D	DIG	3D	F	11/7/08
Albany, NY	Regal Crossgates Mall 18	USA	IMAX	D	DIG	3D	F	11/7/08
Lacey, WA	Regal Martin Village Stadium 16	USA	IMAX	D	DIG	3D	F	11/7/08
Simi Valley, CA	Regal Civic Centre Stadium 16	USA	IMAX	D	DIG	3D	F	11/7/08
Fort Myers, FL	Regal Gulf Coast Town Center 16	USA	IMAX	D	DIG	3D	F	11/7/08
Torrance, CA	AMC Del Amo 18	USA	IMAX	D	DIG	3D	F	11/7/08
Virginia Beach, VA	AMC Lynnhaven 18	USA	IMAX	D	DIG	3D	F	11/7/08
Augusta, GA	Regal Augusta Exchange Stadium 20	USA	IMAX	D	DIG	3D	F	11/7/08
North Las Vegas, NV	Regal Stations Aliante 16	USA	IMAX	D	DIG	3D	F	11/14/08
Arcadia, CA	AMC Santa Anita 16	USA	IMAX	D	DIG	3D	F	11/24/08
London	Odeon Greenwich	UK	IMAX	D	DIG	3D	F	11/28/08
Wimbledon	Odeon Wimbledon	UK	IMAX	D	DIG	3D	F	11/29/08
Toluca	Cinepolis IMAX Theatre, Galerias Metepec	Mexico	IMAX	D	DIG	3D	F	12/5/08
Santa Clara, CA	AMC Mercado 20	USA	IMAX	D	DIG	3D	F	12/12/08
Cannington	Hoyts Carousel 16	Australia	IMAX	D	DIG	3D	F	12/25/08
Maribyrnong	Hoyts Highpoint 17	Australia	IMAX	D	DIG	3D	F	12/25/08
Moore Park	Hoyts Entertainment Quarter 12	Australia	IMAX	D	DIG	3D	F	12/25/08
Beijing	Shijingsheng Wanda Cinemas	China	IMAX	D	DIG	3D	F	2008
Kolkata	Aeren R IMAX Theatre Mani Square	India	IMAX	1570	GT	3D	F	2008
Dongguan	Dongguan Wanda Cinema	China	IMAX	1570	GT	3D	F	2008

CONVERTED City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	PrevFmt
Hooksett, NH	Hooksett Cinemagic	USA	IMAX	D	DIG	3D	F	12/5/08	1570
San Diego, CA	Edwards Mira Mesa Stadium 18 & IMAX	USA	IMAX	D	DIG	3D	F	12/5/08	1570

CLOSED City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	Closed
Cedar Rapids	Science Station	USA	IMAX	1570	SR	2D	D	3/31/01	1/20/08
Las Vegas Lux	Luxor Hotel and Casino	USA	IMAX	1570	GT	3D	F	12/20/96	6/08
Sasebo	Saikai Pearl Sea Centre	Japan	IMAX	1570	GT	2D	D	1994	9/30/08
Taranto	IMAX Theatre Felisia	Italy	IMAX	1570	GT	3D	F/D	6/22/03	2008
Saitama SSH	Saitama Space Science Hall	Japan	GOTO	1070	PLAN	2D	D	1988	2008
Singapore GV	Golden Village Grand	Singapore	IMAX	1570	SR	3D	F	11/21/02	2008

Guide for Making “Green” Films

(from *SUSTAINABLE* on page 3)

produced throughout a project's life or a company's work.

In addition we should also work to calculate and reduce our ecological footprint – a broader measure of how our activities use and affect the planet's environment and its resources. This footprint is a newer one than the carbon footprint and while gaining more attention in the scientific community, it is not yet fully established as a working tool. (We expect to include this measure online, when available and reviewed by our advisory board.)

Calculation

Principle: Know how much energy we are actually using.

We can do this by calculating to the greatest extent feasible actual energy inputs, even when they are underpriced or not recognized in the market, throughout the production process.

Our best tool for long-term planning is good baseline information. We need to know how much carbon we are adding to the atmosphere to be able to measure success in reducing it. Therefore, good information on carbon costs, transparently shared with colleagues, employees, and trainees, is critical. Even if we cannot act immediately to reduce our carbon costs, we should identify them in developing our calculations and budgets.

Limitations: We often lack good tools to do these calculations. The science of calculating carbon costs is still emerging, and today's carbon and environmental trackers are in a constant state of evolution and refinement. Further, much of our work is done under contract to companies or clients with budgeting guidelines that do not acknowledge real energy inputs. Even when we cannot observe this principle, we should do our best to educate our colleagues about the production and accounting practices we think are the most helpful and responsible. Finally, many of our suppliers are not ready for carbon calculations. They need to know that we regard this as a high priority, and that we will choose alternatives if availa-

ble. (See the Web site for the document, “How to Use Carbon Trackers,” and for a partial list of carbon calculators.)

Consumption

Principle: Lower overall carbon debt and environmental impact by using less.

We can reduce consumption throughout the production process, from using reusable water containers to buying in bulk to choosing minimalist packaging. We can build conservation into every production decision we make. We can involve our teams more firmly by incorporating their own best suggestions for minimizing waste, re-using and recycling material, and producing with sustainability as a core objective.

Limitations: We are in a high-tech profession with fast obsolescence. Sometimes we need to invest in technology that is carbon-expensive in order to do the best work possible or work that our clients demand.

It can be difficult to identify the most responsible conservation practices and to balance priorities. For instance, to minimize recycling it may be wisest to use shared food containers; from a health perspective, it may be wisest to have individual containers. (And sometimes we can find new solutions, for instance requiring our staff to carry re-useable water bottles and dishes marked with their own names.)

To be effective, sometimes our work requires carbon-expensive choices such as glossy posters or eye-catching press kits. We need to understand those choices as carbon-expensive ones, while also understanding the requirements of our businesses.

Travel

Principle: Reduce the carbon debt created through travel.

We can minimize and consolidate travel at every step in the production process, from trips to the supplies store to carpooling on the shoot to Internet conferencing in lieu of appearances at nonessential festivals. We can make travel costs a central feature of carbon-planning throughout

our work process – for instance in deciding to hire locally, seek alternatives to jet travel, carpool or use mass transportation.

Limitations: The terms of our work often require face-to-face interactions, and we are (with luck) sometimes faced with a carbon-expensive choice, such as a transcontinental trip to pick up an award. We need to see these choices as the choices they are and to ensure that we make them only when we see them as critical to the health of our work.

Compensation

Principle: Since we cannot completely eliminate our footprint, we should compensate for it through organizations that offer a carbon reduction equal to our carbon production.

We can use carbon offsets (the chance to pay for an action by someone else that reduces the world's carbon footprint) as a last resort, after minimizing inputs everywhere possible. Carbon offsets are an important feature of becoming carbon neutral, since we inevitably produce a carbon footprint, however small.

Limitations: Many companies offer carbon offsets without proof of their reliability in delivering the reductions your money is supposed to buy. We should use reliable (Gold Standard) offsets that rely on acknowledged renewable-energy technologies, such as wind and solar.

These four principles do not exhaust the range of ways that filmmakers can reduce their carbon footprints, the ways in which we can let our example serve as a model, or the ways in which we can touch others with our concern. They reflect the most common areas in which filmmakers today are reducing their carbon footprint and taking the initiative to behave responsibly in the face of the environmental challenge. Filmmakers are discovering daily new ways to make contributions to meeting that challenge. Please add to our efforts by emailing us at info@sustainablefilmmaking.org.

Tools for sustainable filmmaking

This part of the code presents three sets

of tools that help filmmakers put the code's principles into action:

- Checklists provide actions needed to create a sustainability plan.
- Carbon trackers allow individuals to track production activities that use energy and produce carbon emission and are meant to be used in conjunction with Internet carbon calculators.
- Web resources include environmental and sustainability-related URLs, carbon calculator sites, and suggested carbon offsetters, including Gold Standard ones that are recommended by WWF-UK.

We have provided instructions on how to use checklists and trackers, along with some sample checklists. Through comments and feedback, we look to regularly revising and improving them. Further, a FAQ section will complement the code on our Web site.

The checklists and trackers may be downloaded as Excel documents or PDFs and used offline on local computers. Web Resources may be downloaded as a PDF.

Checklists

The idea behind the checklists is simple – to make it easier for you to assess and minimize your production's impact on climate change.

Complete the Principles and Practices Checklist first. It contains sets of actions needed to create a comprehensive overall plan to cut emissions and resource use. Then choose either the Basic Track or the Advanced Track.

The **Basic Checklist** is meant for individual filmmakers and small production companies that are generally pressed for time. It is a simple 'one-stop' set of actions to cut emissions and resource use. It combines elements of the three more detailed checklists in the Advanced Track.

The **Advanced Track** is meant for those who have become comfortable working with the basic tools and for larger organizations where different people manage different parts of the process. It includes:

- The Office and Preproduction Checklist
- The Location Checklist
- The Postproduction Checklist

These three more detailed checklists consist of actions to cut emissions and resource use in the areas indicated by their names. They demand more time, but they allow more thorough and accurate information to be collected.

If you first choose the basic track, you may then decide for your next production to use the advanced checklists for your climate impact accounting. Each item in the checklists has a "Yes" tick-box and a space for you to record what remedial actions you and your team are going to or did take.

Best practice is to do everything on the lists, but in the real world that's a very big task. Don't give up. Just do as much as you can, and try to do more on your next production.

Currently there's no certification scheme for sustainable production. However, best practice is to have your efforts become "sustainable monitored," so the checklists have an optional box for a reviewer to sign.

We are including all of the Principles and Practices Checklist below as an example of what the online checklists look like.

How to use the carbon trackers

If you're planning to assess and/or offset a production's carbon emissions, it's important that you know what they are. The carbon trackers provide a way to keep track of your activities that create CO2.

We've provided two versions of the tracker. The first is a basic one for use by small productions or those short of time. The second is more advanced, and therefore more suitable for use by line producers and production managers on larger productions.

Once you have completed production, the figures collected in the tracker can be entered into an independent online calculator or one used by your chosen Gold Standard offset supplier. Alternatively, some offset providers might use your completed tracker as a basis from which they would do the calculations offline.

Best practice is to calculate the amount of emissions a planned production is likely to create; the tracker can help you do this. Then, when steps have been taken to reduce the emissions to the minimum, the

tracker can again be used to assess the actual reduction of energy and resources used during the production's lifecycle.

At the moment, different offsetters have different online calculators. Many may not include all the elements included in the code's trackers, and all will have slightly different formats for inputting data. But whatever their format, an accurately completed code tracker should contain all the information you need to calculate your production's carbon footprint to an acceptable level of accuracy.

One important note: These spreadsheets only help you keep track of energy and carbon-related activities; they don't calculate your production's CO2 emission activities. This calculation must be done via online carbon calculators. However, we are working to develop an online calculator specifically for television and film production.

Remember that doing even a few things to cut carbon emissions and resource use is better than doing nothing at all.

The Basic Carbon Tracker is a spreadsheet for recording energy and resource use by small productions. A small sample is below.

The Advanced Carbon Tracker is a spreadsheet for more accurate recording of energy and resource use, suitable for larger or more complex productions.

Web resources

The list of Web sites provided on our Web site is not all-inclusive. Inclusion or exclusion does not mean that the Center for Social Media, the Center for Environmental Filmmaking, or Filmmakers for Conservation are endorsing or not endorsing a particular company or organization.

If you have any comments or questions, please contact us at info@sustainablefilmmaking.org.

Larry Engel is a documentary filmmaker with more than 30 years of experience that spans all seven continents. He is also a professor at American University's School of Communication in Washington, D.C.

Andrew Buchanan lives in Somerset, England, and has over 30 years of production experience across drama, film, and documentary. He now specializes in popular wildlife and



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Watchmen: The IMAX Experience

Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Molecules to the Max: A Molecularium Adventure (wt)

Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: March 28.

– Animation is complete.
– Post-production is under way.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: spring.

Star Trek: The IMAX Experience

Paramount Pictures; distributor: Paramount; director: J.J. Abrams; producers: J.J. Abrams, Damon Lindelof; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman; score: Michael Giacchino; executive producers: Bryan Burk, Jeffrey Chernov, Alex Kurtzman, Roberto Orci. Cast: Chris Pine,

Feb '09	July '09
<i>VanGog UTS Jonas</i>	<i>Watch MvsA Molec</i>
	<i>StarTrek NATM2</i>
	<i>WTP Trans2</i>
	<i>Crabs</i>
	<i>HPHBP</i>
	<i>QuanQ</i>
	<i>LOF COTW Sharkw</i>
	<i>ChrCar SeaRex M</i>

Zachary Quinto, Simon Pegg, Karl Urban, Leonard Nimoy. Release: May 8.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Night at the Museum 2: Battle of the Smithsonian: The IMAX Experience

Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee. Live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: June 1.

– Principal photography is complete.
– Editing continues.

Transformers: Revenge of the Fallen: The IMAX Experience

DreamWorks Pictures; distributor: DreamWorks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: The IMAX Experience

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 17.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept.

– The voice cast has been recorded, and animation has begun.

Legends of Flight

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.

– Early 2009: Filming first flight of the Boeing 787

Dreamliner.

– Editing is under way.

Call of the Wild 3D *

A 45-minute version of Jack London's classic tale, filmed in 3D on location in Montana. *Distributed by 3D Entertainment Distribution. 3D. Release: Fall.*

– Principal photography, captured on location in Montana, is complete.

Sharkwater 3D (wt)

Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rick Gordon, Rob Stewart, Sandy Stewart; DP: Rob Stewart; *underwater photography: Rob Stewart, Daddiv Hanna. 3D. Release: Fall.*

– A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

A Christmas Carol: An IMAX 3D Experience

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

– Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Sea Rex

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: November.

– Animation has begun for a short version that will be released in late 2008, early 2009.

Avatar: An IMAX 3D Experience

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Magic Journey to Africa (formerly Magic Tale)

Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December.

– CGI and animation work have begun.
– The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.

Premiering This Month



Howard and Michele Hall shot, directed, and produced Under the Sea 3D.

Under the Sea 3D

"Award-winning documentary filmmaker **Howard Hall** and the production team behind *Into the Deep 3D* and *Deep Sea 3D* return for a dynamic new underwater adventure, *Under the Sea 3D*. Filmed entirely with IMAX 3D cameras, this new film will transport audiences to some of the most exotic and isolated undersea locations on earth, including Southern Australia, the Great Barrier Reef, Papua New Guinea, and Indonesia for face-to-face encounters with some of the most mysterious and stunning creatures of the sea.

"Discover the habits and habitats of great white sharks, flamboyant cuttlefish, leafy sea dragons, giant stingrays, jellyfish, green sea turtles, playful Australian sea lions, six-foot garden eels, and a multitude of brilliantly colorful fish and sea life as they play out the daily dramas of their lives amidst vast coral formations that rise from the ocean floor.

"Narrated by **Jim Carrey**, *Under the Sea 3D* offers an inspiring and entertaining way to explore the unique beauty of this rarely seen realm, and an awareness of the impact that global climate change is having on the oceanic wilderness."

Produced and distributed by **Warner Bros. Pictures** and **Imax Corporation**. Directed by Emmy Award-winning filmmaker Howard Hall, produced by

Graeme Ferguson. Howard Hall was director of photography and Toni Myers edited. Music by **Micky Erbe** and **Maribeth Solomon**. Rated G. The film opened on Feb 13.

Jonas Brothers: The 3D Concert Experience

"The Jonas Brothers hit the big screen in a high-energy Walt Disney Pictures rockumentary feature film event filmed in Disney Digital 3D. The film blends excerpts from the brothers' red-hot "Burning Up" concert tour, including guest performances by **Demi Lovato** and **Taylor Swift**, with exclusive behind-the-scenes footage, off-the-wall segments, a never-before-heard song ("Love Is On Its Way"), swarming fans, and a lot of JB-style humor, giving fans never-before-seen insights into the lives of Kevin, Joe, and Nick.

"Filmed during their 2008 "Burnin' Up" tour, which drew more than one million fans,

Toni Myers and producer for **Howard Hall Productions**, Michele Hall. **Graeme Ferguson** was executive producer, with **Judy Carroll** as line producer. The film's narration was written by Howard Hall, Toni Myers, and Graeme

Jonas Brothers: The 3D Concert Experience delivers unbelievably crisp imagery via Disney Digital 3D, which proved to be a great medium for transporting audiences directly into the center of Jonas Brothers' dynamic and fun performances. The film highlights why the three brothers – Kevin, 21; Joe, 19; and Nick, 16 – are America's newest superstars. As the motion picture reveals, the Jonas Brothers have the talent, the character, and the drive to stay on top, entertaining audiences and enthraling their fans for a long, long time.

"The film, which also features 'Big Rob' **Feggans**, the Jonas Brothers' head of security, is directed by **Bruce Hendricks** and produced by **Art Repola**, who previously served in the same capacities on Walt Disney Pictures' *Hannah Montana & Miley Cyrus: Best of Both Worlds* concert film and *Touchstone Pictures* and *ESPN's 15/70* film, *Ultimate X*, in 2002. Producing with Repola are **Johnny Wright**, **Philip McIntyre**, **Kevin Jonas, Sr.**, and **Alan Sacks**. The executive producers are **Doug Merrifield** and **Vince Pace**. The directors of photography are **Mitchell Amundsen** and **Reed Smoot, A.S.C.**, and the editor is **Michael Tronick, A.C.E.**

The film opens on Feb. 27 in conventional 3D digital and IMAX digital theaters only.



L to r: Nick, Kevin, and Joe Jonas star in *Jonas Brothers: The 3D Concert Experience*.

(from GSCA on page 1)

Call of the Wild, a 3D version of the Jack London tale from 3D Entertainment, will be screened as a digital rough cut, and 15/70 3D clips from the film will be shown in the Films in Production session. *Grand Canyon Adventure* will be shown with a revised sound track that deemphasizes “the threatening aspects of the global water crisis,” in light of the “worldwide mood” caused by the economic crisis, according to MacGillivray Freeman Films’ Lori Rick.

Special interest groups such as the 3D Film Interest Group, the U.S. Dome Theater Alliance, and the Museum Film Network will meet on March 16, the day before the expo. An optional “dome day” is set for the day after it, March 19, which will feature screenings of some of the new films in the IMAX Dome theater of the Reuben H. Fleet Science Center in San Diego. Bus transportation between Los Angeles and San Diego will be available for an additional fee.

For more information, or to register, visit www.giantscreencinema.com.

GSCA Film Expo Schedule

Monday, March 16, 2009: Pre-Expo Day

9:00 am - 7:00 pm Rehearsals
2:00 pm - 10:00 pm Registration and Information open
1:30 pm - 2:30 pm Distributor's Interest Group
2:00 pm - 6:00 pm 3D Film Interest Group
3:00 pm - 6:00 pm US Dome Theater Alliance
5:00 pm - 7:00 pm Museum Film Network
6:00 pm - 10:00 pm Board meeting

Tuesday, March 17, 2009: Film Expo Day 1

7:00 am - 8:00 am Registration and Information open; Breakfast on your own
8:15 am Buses depart for theater
8:30 am - 6:15 pm Registration and Information open
9:00 am - 10:15 am Welcome, Film 1: *Mysteries of the Great Lakes*
10:15 am - 11:15 am Film 2: *Journey to Mecca: In the Footsteps of Ibn Battuta*
11:15 am - 12:15 pm Film 3: *Van Gogh: Brush With Genius*
12:15 pm - 2:00 pm Lunch on your own; time for meetings
2:00 pm - 4:45 pm Films in Production/Trailer Session
4:45 pm - 5:00 pm Break
5:00 pm - 6:00 pm Film 4: *Call of the Wild 3D* (digital rough cut)
6:15 pm Buses Depart for Hotel
Dinner on Your Own

Wednesday, March 18, 2009: Film Expo Day 2

7:30 am - 1:30 pm Registration and Information open
7:30 am - 10:00 am Continental breakfast
8:00 am - 9:30 am Conference Committee
9:30 am - 11:30 am Committee meetings
Industry Development
Lifelong Learning
Marketing
Member Services
Professional Development
Publications
11:45 am - 1:30 pm Lunch with committee reports, SIG reports, general meeting
1:45 pm Buses depart for theater
2:00 pm - 7:00 pm Registration and Information open
2:30 pm - 3:30 pm Film 5: *Animalopolis*
3:30 pm - 4:30 pm Film 6: *Molecules to the MAX*
4:30 pm - 4:45 pm Break
4:45 pm - 5:00 pm Film 7: *Slit Scan 3D*
5:00 pm - 6:00 pm Film 8: *Under the Sea 3D*
6:00 pm - 7:40 pm Film 9: *Monsters vs. Aliens: An IMAX 3D Experience*
6:30 pm - 9:30 pm Board Meeting
7:40 pm - 8:40 pm Film 10: *Grand Canyon Adventure: River at Risk* (re-edited version)
9:00 pm Buses depart for hotel
9:30 pm - 12:00 am GSCA Get Together; Entertainment and Cash Bar Provided

Thursday, March 19, 2009: Dome Day

6:30 am - 10:00 am Bus transportation to Reuben H. Fleet Science Center in San Diego
10:00 am - 11:00 am Film 1: *Van Gogh: Brush With Genius*
11:00 am - 12:00 pm Film 2: *Animalopolis*
12:00 pm - 12:15 pm Film 3: *Slit Scan*
12:15 pm - 2:00 pm Lunch
2:00 pm - 3:00 pm Film 4: *Journey to Mecca: In the Footsteps of Ibn Battuta*
3:00 pm - 4:00 pm Film 5: *Molecules to the MAX*
4:00 pm - 5:00 pm Film 6: *Grand Canyon Adventure: River at Risk*
5:30 pm - 8:30 pm Bus transportation to Marriott

Schedule is subject to change.

Worldwide LF Theater Inventory

As of February 1, 2009

By Manufacturer								
Mfr	Af	As	Eu	ME	NA	SA	Tot	
CDC		3	1		7		11	
GOTO		20		1			21	
IMAX	3	56	46	7	234	4	350	
IWRK		16	4		16	1	37	
KINO		1	3		4		8	
MEGA	1	3	6	1	15		26	
Other		7	9		2		18	
Total	4	106	69	9	278	5	471	
By Format and Operator Type								
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional								
		C	CM	CT	I	Total		
Africa	8/70				1	1		
	15/70		2		1	3		
	Total	2			2	4		
Asia/Pac	D		4			4		
	8/70	3		4	20	27		
	10/70			2	18	20		
	15/70	11	17	2	25	55		
	Total	14	21	8	63	106		
Europe	D		3			3		
	8/70	3	5	4	10	22		
	15/70	7	20	5	12	44		
	Total	10	28	9	22	69		
Middle East	8/70		1			1		
	10/70					1	1	
	15/70		5		2	7		
	Total	6			3	9		
North America	D		45			45		
	8/70	6	5	1	25	37		
	15/70	26	79	3	88	196		
	Total	32	129	4	113	278		
South America	8/70				1	1		
	15/70	1	2		1	4		
	Total	1	2		2	5		
World	D		52			52		
	8/70	12	11	9	57	89		
	10/70			2	19	21		
	15/70	45	125	10	129	309		
	Total	57	188	21	205	471		
By 2D / 3D								
	2D	3D			Total			
Africa	3		1		4			
Asia/Pac	68		38		106			
Europe	32		37		69			
ME	2		7		9			
NA	105		173		278			
SA	2		3		5			
Total	212		259		471			

Bookings: February 2009 by Film

818 bookings of 102 films in 353 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Copenhagen	2/9/09	2/8/10	D&W3D	Reading JF	4/5/07		DarkKnig	Garden City	1/23/09	2/1/09
	Hague	2/11/08	3/1/09		Saint Petersburg NA	8/20/08	2/19/09		Glasgow	1/09	3/09
	Lucerne	9/1/08	3/1/09		Apple Valley Imx	10/10/08	6/30/09		Gloucester Cpx	1/23/09	3/09
	Parker	11/1/08	5/1/09		Berlin CS	3/13/08	3/31/09		Goyangsi CGV	1/09	3/09
	Townsville	6/28/08	6/27/09		Boston NEA	2/15/08	6/30/09		Grand Blanc NCG	1/23/09	3/09
	Apple Valley Imx	3/13/08	4/30/09		Chattanooga	5/23/08	6/30/09		Grand Rapids Cel	1/23/09	3/09
	Berlin CS	5/1/08	4/30/09		Chicago Imx	10/10/08	6/30/09		Greenwich Ode	2/4/09	3/09
	Lehi	10/17/08	10/16/09		Kansas City Sci	9/5/08	6/30/09		Guadalajara Cpl	1/09	3/09
	Melbourne MV	2/14/08	2/13/09		Katowice CC	6/13/08	3/31/09		Guatemala City Alb	1/09	3/09
	Quebec	5/16/08	5/15/09		Krakow CC	6/13/08	3/31/09		Guayaquil	1/09	3/09
AfricAdv	Sydney WBS	2/20/08	2/13/09		Lodz CC	6/13/08	3/31/09		Halifax	1/23/09	3/09
	Winnipeg	10/10/08	10/9/09		Moscow Nes	6/10/08	6/30/09		Hamilton AMC	1/23/09	3/09
	Eilat Epic	3/1/07	3/1/09		New Orleans	3/14/08	3/31/09		Hampton	1/23/09	3/09
	San Jose Tech	10/15/08	4/1/09		Nuremberg	3/13/08	3/31/09		Harahan AMC	1/23/09	2/5/09
	Alamo	San Antonio 2D			Omaha Zoo	2/15/08	3/31/09		Harrisburg	1/23/09	3/09
	Alaska	Killeen	11/7/08	5/6/09	Paris Geo	1/14/09	2/2/09		Homestead AMC	1/23/09	2/5/09
	ALBT	Madrid	3/5/08	3/5/09	Poznan CC	6/13/08	3/31/09		Hong Kong BEA	1/09	3/09
	AlienAdv	Amneville	5/1/08	4/30/09	Quebec	1/31/09	12/31/09		Hooksett Zya I	1/23/09	2/5/09
	Hastings	9/9/08	3/2/09	Rochester Cmk	10/10/08	3/31/09	Houston GP AMC		1/23/09	3/09	
	Albuquerque	9/6/08	3/15/09	Sinsheim	3/13/08	3/31/09	Incheon CGV		1/09	3/09	
Alps	Chandigarh	10/1/08	9/30/09	Sydney WBS	3/13/08	3/31/09	Indianapolis Imx		1/23/09	3/09	
	Hong Kong SM	8/1/08	7/30/09	Virginia Beach AMSC	2/20/08	6/30/09	Indianapolis Ker		1/23/09	3/09	
	Lucerne	5/25/07	5/25/09	Warsaw CC	6/13/08	3/31/09	Irvine Reg		1/23/09	3/09	
	Madrid	9/15/08	9/14/09	Woodridge Cmk	10/10/08	3/31/09	Jacksonville AMC		1/23/09	3/09	
	Paris Geo	5/1/08	4/30/09	Albany NY Reg	1/23/09	3/09	Kansas City AMC		1/23/09	3/09	
	Pittsburgh CSC	6/6/08	6/30/09	Alexandria AMC	1/23/09	3/09	King of Prussia Reg		1/23/09	2/5/09	
	Reno Fleisch	1/18/08	3/1/09	Altamonte AMC	1/23/09	3/09	Knoxville Reg		1/23/09	2/8/09	
	Richmond SMV	2/09	5/21/09	Amsterdam PN	1/09	3/09	Lacey Reg		1/23/09	3/09	
	Saint Louis SC	3/12/08	3/1/09	Anaheim	1/23/09	3/09	Langley Cpx		1/23/09	2/5/09	
	Singapore SC	11/1/08	5/1/09	Arcadia AMC	1/23/09	3/09	Lansing Cel		1/23/09	3/09	
Amazon	Tijuana	8/1/08	9/1/09	Atlantic City	1/23/09	3/09	Las Vegas Bre		1/23/09	3/09	
	Toronto OSC	12/15/08	9/30/09	Augusta Reg	1/23/09	3/09	Lincolnshire Reg		1/23/09	3/09	
	Victoria DCI	9/12/08	3/11/09	Austin	1/23/09	3/09	Little Rock DT		1/23/09	3/09	
	Boston MOS	2/13/09	6/13/09	Aventura AMC	1/23/09	3/09	London BFI		1/09	3/09	
	Las Palmas	4/4/08	4/3/09	Baltimore AMC	1/23/09	3/09	Los Angeles CC AMC		1/23/09	2/5/09	
	Lubbock	11/14/08	11/3/09	Batavia GQT	1/23/09	2/5/09	Los Angeles NA		1/23/09	3/09	
	Parker	2/7/09	2/6/10	Bensalem AMC	1/23/09	3/09	Los Angeles UC AMC		1/23/09	3/09	
	San Diego RHF	12/13/08	3/09	Birmingham UK	1/09	3/09	Louisville NA		1/23/09	3/09	
	Shreveport	9/13/08	9/12/09	Bogota PA	1/09	3/09	Manchester NA		1/23/09	2/5/09	
	Tampa MOSI	12/5/08	12/4/09	Boston NEA	1/23/09	3/09	Manchester Ode		1/23/09	2/5/09	
AR	Portland OMSI	2/6/09		Boston NEA	1/09	3/09	Manila		1/09	3/09	
	ATSOT	Austin	2/7/09	8/1/09	Bradford	2/4/09	3/09		Melbourne HCL	1/09	3/09
	Bears	Dwingeloo	12/08	12/09	Burbank AMC	1/23/09	2/5/09		Melbourne MV	1/23/09	2/11/09
	BP	Birmingham AL	9/6/08	3/31/09	Calgary Cpx	1/23/09	2/5/09		Mesa DT	1/09	3/09
	Melbourne MV	7/28/08	7/27/09	Cathedral City	1/23/09	3/09	Mexico City Per Cpl		1/09	3/09	
	Bugs	Edmonton Cpx	6/24/08		Chantilly	1/23/09	3/09		Mexico City Uni Cpl	1/09	3/09
	Grand Rapids Cel	5/31/08		Cherry Hill AMC	1/23/09	3/09	Mississauga Cpx		1/23/09	2/09	
	Melbourne MV	6/5/08		Chicago Imx	1/23/09	3/09	Monterey CA		1/23/09	3/09	
	Parker	8/2/08		Col Springs Cmk	1/23/09	2/5/09	Monterrey Cpl		1/09	3/09	
	Poznan CC	9/21/07		Colleyville	1/23/09	3/09	Montreal Cpx		1/23/09	2/5/09	
CDS	Saint Augustine	9/28/08	5/31/09	Columbia AMC	1/23/09	3/09	Natick JF		1/23/09	3/09	
	Sofia CC	9/21/07		Columbus AMC	1/23/09	3/09	New Orleans		1/23/09	2/7/09	
	Spokane	9/21/06		Dallas Cmk	1/23/09	3/09	New York Emp AMC		1/23/09	3/09	
	Tampa Cha	8/8/08	9/1/09	Davenport	1/23/09	3/09	New York LS AMC		1/23/09	3/09	
	Tijuana	10/30/06		Dearborn	1/23/09	3/09	Noblesville GQT		1/23/09	2/5/09	
	Kalapa	8/23/08	2/27/09	Deer Park Reg	1/23/09	3/09	Norwalk		1/23/09	3/09	
	Atlanta FMNH	1/2/09	2/27/09	Denver CC Reg	1/23/09	3/5/09	Olathe AMC		1/23/09	3/09	
	Cincinnati MC	1/3/09	4/19/09	Des Moines	1/23/09	3/09	Ontario Reg		1/23/09	3/09	
	Kaohsiung	1/1/09	6/30/09	Dublin Reg	1/23/09	2/5/09	Orange Park AMC		1/23/09	3/09	
	McMinnville	3/21/07	3/31/09	Edmonton Cpx	1/23/09	2/5/09	Orlando P Reg		1/23/09	3/09	
CRA	Cairo EMA	7/5/08	7/4/09	El Dorado Hills Reg	1/23/09	3/09	Perth HCL		1/09	3/09	
	Hartberg	6/2/08	6/1/09	Emeryville AMC	1/23/09	2/5/09	Philadelphia		1/23/09	3/09	
	Mumbai	9/15/08	4/14/09	Evansville Sho	1/23/09	3/09	Phoenix AMC		1/23/09	3/09	
	Tijuana	10/1/08	2/28/09	Fairfield Reg	1/23/09	3/09	Pompeila		1/09	3/09	
	Karlshamn	1/09	6/09	Fitchburg Ker	1/23/09	3/09	Portage GQT		1/23/09	2/5/09	
	Sydney WBS	4/1/08	3/31/09	Fort Lauderdale	1/23/09	3/09	Providence NA		1/23/09	3/09	
	Ahmedabad	1/6/09	12/13/09	Fort Myers Reg	1/23/09	3/09	Quebec		1/23/09	3/09	
	Budapest CC	4/17/08	4/30/09	Fort Worth	1/23/09	3/09	Raleigh		1/23/09	3/09	
	Hong Kong BEA	11/6/08	11/5/09	Fresno Reg	1/23/09	2/5/09	Reading JF		1/23/09	3/09	
	Leon Exp	1/9/09	2/3/09								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Richmond Cpx	1/23/09	2/5/09		Glasgow		8/20/07	9/19/09	FightPil	Chantilly	12/10/04	10/15/09	
Rochester Cmk	1/23/09	3/09		Hague		7/1/06	3/1/09		Corpus Christi	2/3/05	10/31/09	
Sacramento Imx	1/23/09	3/09		Łodz CC		2/15/08	2/14/09		Dayton	12/3/04	10/15/09	
Saint Augustine	1/23/09	3/09		London SM		10/26/07	3/2/09		Garden City	12/10/04	10/15/09	
Saint Louis Weh	1/23/09	2/5/09		Lucerne		9/1/07	3/1/09		McMinnville	3/21/07	3/14/09	
Saint Petersburg Muv	1/23/09	3/09		Melbourne MV		4/13/06	2/28/09		Pensacola	4/10/07	10/31/09	
San Antonio San	1/23/09	2/5/09		Moscow Nes		5/31/06	5/31/09		Washington NASM	3/11/05	10/09	
San Diego Reg	1/23/09			Nuremberg		11/15/07	11/14/09	FMTTM	Amnevile	11/1/08	10/31/09	
San Diego Reg I	1/23/09	2/5/09		Osaka Sun		9/1/06	7/31/09		Baltimore MSC	10/15/08	6/09	
San Francisco AMC	1/23/09	3/09		Paris Geo		4/1/07	6/30/09		Bangkok	10/30/08	9/30/09	
San Jose AMC	1/23/09	3/09		Poitiers Imax 3D		2/1/07	1/31/10		Berlin CS	12/1/08	11/30/09	
Sandy	1/23/09	3/09		Reading RCT		11/2/08	6/30/09		Bogota PA	3/14/08	3/13/09	
Seattle PSC 2	1/23/09	3/09		Salt Lake City CP		3/3/06	3/2/09		Bradford	10/8/08	10/2/09	
Seoul IPM CGV	1/09	3/09		Shanghai STM 3D		7/1/08	6/30/09		Budapest CC	1/8/09	1/7/10	
Simi Valley Reg	1/23/09	3/09		Stockholm		5/11/07	2/15/09		Calgary TWS	11/8/08	11/7/09	
Spokane	1/23/09	3/09		Sydney WBS		5/25/06	5/24/09		Columbus COSI	8/22/08	2/21/09	
Sterling Heights AMC	1/23/09	3/09		Townsville		7/17/06	7/6/09		Garden City	8/8/08	6/30/09	
Stockton Reg	1/23/09	3/09		Valencia Spn		7/1/08	6/30/09		Jersey City	10/1/08	3/31/09	
Sugar Land AMC	1/23/09	2/5/09		Washington MNMH		9/26/08	10/31/09		Kansas City Sci	9/6/08	5/28/09	
Sydney HCL	1/09	3/09		Amsterdam PN		12/12/08	2/09		Katowice CC	10/30/08	9/30/09	
Taipei WVC	1/09	3/09		Ankara AFM		12/1/08	2/09		Krakow CC	10/30/08	9/30/09	
Tallahassee	1/23/09	3/09		Bangkok		12/12/08	2/09		Kuwait City	10/1/08	9/30/09	
Tampa AMC	1/23/09	3/09		Buenos Aires NA		12/08	2/09		Leon Exp	12/1/08	5/31/09	
Tampa Cha	1/23/09	3/09		Calgary Cpx		12/12/08	2/09		Łodz CC	10/30/08	9/30/09	
Tampa MOSI	1/23/09	3/09		Col Springs Cmk	12/24/08	2/5/09			London BFI	10/3/08	10/2/09	
Tarentum Cmk	1/23/09	3/09		Columbus AMC		12/12/08	2/09		London SM	10/3/08	10/2/09	
Tempe Imx	1/23/09	3/09		Council Bluffs Ker		12/1/08	2/09		Lucerne	12/1/08	11/30/09	
Toluca Cpl	1/09	3/09		Cuernavaca Cmx		12/12/08	2/09		Melbourne MV	9/12/08	9/10/09	
Toronto Cpx	1/23/09	3/09		Edmonton Cpx		12/1/08	2/09		Mexicali	12/20/08	6/20/09	
Torrance AMC	1/23/09	3/09		Evansville Sho		12/12/08	2/09		Mobile	8/8/08	2/7/09	
Tukwila AMC	1/23/09	3/09		Fitchburg Ker	12/12/08	2/12/09			Moscow Nes	8/22/08	8/21/09	
Tulsa Cmk	1/23/09	3/09		Gloucester Cpx		12/12/08	2/09		Poznan CC	10/30/08	9/30/09	
Vancouver Imx	1/23/09	3/09		Grand Blanc NCG	12/12/08	2/12/09			Prague CC	1/8/09	1/7/10	
Virginia Beach AMC	1/23/09	2/5/09		Grand Rapids Cel	12/12/08	2/12/09			Quebec	1/19/09	1/18/10	
Washington MNMH	1/23/09	3/09		Greenwich Ode	12/12/08	2/12/09			Salt Lake City CP	8/8/08	2/7/09	
West Nyack Imx	1/23/09	3/09		Guadalajara Cpl		12/12/08	2/09		Speyer Imax	12/18/08	12/17/09	
West Palm Beach Muv	1/23/09	3/09		Halifax	12/12/08	2/12/09			Tampa MOSI	8/8/08	2/15/09	
Westminster AMC	1/23/09	3/09		Henderson Reg		12/12/08	2/09		Warsaw CC	10/30/08	9/30/09	
Williamsville Reg	1/23/09	3/09		Hong Kong BEA		12/12/08	2/09		Kuwait City	4/17/00	4/09	
Wimbledon Ode	2/4/09	3/09		Hooksett Zya	12/12/08	2/5/09			Boston MÖS	5/28/04		
Winnipeg	1/23/09	3/09		Indianapolis Ker		12/12/08	2/09		Calgary TWS	3/20/05		
Woodbridge AMC	1/23/09	3/09		Istanbul AFM		12/12/08	2/09		Chantilly	3/6/08		
Woodbridge Cpx	1/23/09	2/5/09		Kansas City AMC	12/12/08	2/5/09			Des Moines	4/7/06		
Woodridge Cmk	1/23/09	3/09		Langley Cpx		12/12/08	2/09		Harrisburg	2/13/09	6/30/09	
Ypsilanti NA	1/23/09	3/09		Lansing Cel	12/12/08	2/12/09			Hartberg	6/1/07	4/09	
DinoAliv	Apple Valley Imx	2/1/09	8/30/09	Las Vegas Bre		12/12/08	2/09		Hibbing	3/7/08	3/7/09	
	Bradford	5/25/08	5/25/09	Manila		12/12/08	2/09		Hong Kong SM	4/1/08	3/31/09	
	Charlotte	4/9/08	3/29/09	Melbourne HCL		12/08	2/09		Indianapolis Imx	8/1/08	7/31/09	
	Dearborn	4/4/07	3/31/09	Melbourne MV	12/27/08	2/8/09			Nagasaki SM	12/21/08	3/31/09	
	Denver MNS	9/23/08	3/31/09	Mexico City Per Cpl		12/12/08	2/09		Nanchang	12/1/08	3/31/09	
	Fort Worth	8/8/08	2/8/09	Mexico City Uni Cpl		12/12/08	2/09		Shijiazhuang	3/1/08	2/09	
	Galveston	6/6/07	5/25/09	Monterrey Cpl		12/12/08	2/09		Spokane	8/20/04		
	Garza Garcia	1/5/09	6/30/09	Montreal Cpx		12/1/08	2/09		Shari			
	Glasgow	5/2/08	5/2/09	Natick JF	12/12/08	2/12/09			Budapest CC	9/18/08	9/17/09	
	Guayaquil	2/15/09	12/31/09	New York Emp AMC		12/12/08	2/09		Guayaquil	11/16/06	11/15/09	
	Indianapolis Imx	2/1/09	8/30/09	Noblesville GQT		12/12/08	2/09		GC	Grand Canyon DCI	11/1/99	12/09
	Jackson MS	1/7/08	5/30/09	Paris Gau		12/1/08	2/09		GCA	Atlanta FMNH	3/26/08	3/09
	London SM	5/25/07	5/25/09	Perth HCL		12/08	2/09		Atlantic City	10/15/08	6/30/09	
	New York AMNH	5/18/07	5/1/09	Philadelphia		12/12/08	2/09		Austin	3/14/08	3/09	
	Paris Geo	1/1/09	2/1/09	Providence NA	12/12/08	2/12/09			Berlin CS	6/1/08	5/09	
	Rochester MSC	9/15/08	3/31/09	Reading JF	12/12/08	2/12/09			Boston NEA	6/22/08	6/09	
	Seattle PSC 2	9/27/08	3/31/09	Richmond Cpx		12/12/08	2/09		Branson	4/9/08	3/09	
	Stockholm	5/08	5/09	Rochester Cmk		12/12/08	2/09		Charlotte	1/4/09	1/3/10	
	Taichung ST	6/1/08	6/1/09	Saint Petersburg Cpx		12/12/08	2/09		Chattanooga	4/9/08	3/09	
	Toyohashi	11/29/08	3/31/09	Saint Petersburg Muv		12/12/08	2/09		Chicago MSI	5/30/08	5/09	
	Valencia Spn	9/15/08	2/15/09	Saint Petersburg NA		12/12/08	2/09		Davenport	4/9/08	3/09	
DinoGOP	La Coruna	1/09	6/09	Sandy	12/12/08	2/12/09			Denver MNS	8/4/08	8/3/09	
DIS	Taipei AM	1/1/09	6/30/09	Santa Clara AMC		12/12/08	2/09		Des Moines	3/14/08	3/09	
DOL	Saint Paul	3/7/08	4/6/09	Seoul IPM CGV		12/08	2/09		Duluth	4/24/08	3/09	
Dolphins	Charleston WV	1/10/09	3/6/09	Sydney HCL		12/08	2/09		Durban	3/28/08	3/09	
DS3D	Davenport	1/16/09		Taipei WVC		12/08	2/09		Edmonton TWS	6/21/08	6/09	
	Detroit SC	1/5/07	6/30/09	Tampa Cha	12/12/08	2/12/09			Fort Lauderdale	3/28/08	3/09	
	Karlshann	1/09	6/09	Tampa MOSI	2/6/09				Galveston	4/9/08	3/09	
	Louisville SC	5/24/08	5/23/09	Tarentum Cmk		12/12/08	2/09		Gatineau	9/26/08	9/25/09	
	Ahmedabad	5/15/08	5/14/09	Tulsa Cmk		12/12/08	2/09		Hague	4/21/08	4/09	
	Berlin CS	4/6/06	3/31/09	West Palm Beach Muv		12/12/08	2/09		Hampton	4/9/08	3/09	
	Bradford	2/10/07	4/9/09	Wimbledon Ode	12/12/08	2/9/09			Harrisburg	3/22/08	3/09	
	Dayton	6/13/07	5/09	Woodbridge Cpx		12/12/08	2/09		Houston MNS	5/23/08	5/09	
	Detroit SC	1/10/09	7/10/09	Woodridge Cmk		12/12/08	2/09		Hutchinson	5/7/08	4/09	
	Eilat Epic	4/1/08	4/1/09	Al Khobar		10/1/08	9/30/09		Louisville SC	11/28/08	11/27/09	
	Fort Worth	6/1/08	5/31/09	Madrid		7/1/08	12/31/09		Lubbock	6/6/08	6/09	
	Extreme			Tampa MOSI		11/14/08						

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Lucerne	6/27/08	6/09		Lacey Reg	2/27/09	3/09		Lubbock	10/10/08	4/10/09
Mexico City Pap	2/15/09	9/30/10		Las Vegas SA Reg	2/27/09	3/09		Memphis Pink	11/15/08	11/13/09	
Milwaukee	3/21/08	3/09		Los Angeles CC AMC	2/27/09	3/09		Osaka Sun	9/2/08	3/6/09	
Mobile	1/9/09	6/7/09		McLean AMC	2/27/09	3/09		Oulu	1/10/09	6/12/09	
Montreal SC	4/23/08	4/09		Melbourne HCL	2/27/09	3/09		Pittsburgh CSC	8/29/08	8/29/09	
Myrtle Beach DCI	4/9/08	3/09		Mesquite AMC	2/27/09	3/09		Stockholm	5/08	5/09	
Norwalk	10/10/08	6/18/09		Midlothian Reg	2/27/09	3/09		Tijuana	9/1/08	3/31/09	
Oklahoma City	3/18/08	3/09		Morrow AMC	2/27/09	3/09		MysticInd	Atlanta FMNH	1/3/09	
Orlando SC	1/9/09	6/7/09		Moscow NA	2/27/09	3/09		Philadelphia	11/4/08	3/15/09	
Philadelphia	7/11/08	7/09		New York Emp AMC	2/27/09	3/09		Syracuse	9/20/08	4/30/09	
Phoenix ASC	4/9/08	3/09		Newport AMC	2/27/09	3/09		NASCAR	Daytona Beach	4/15/04	
Pittsburgh CSC	1/9/09	1/8/10		Orange Park AMC	2/27/09	3/09		ND	New Delhi ICC		
Portland OMSI	3/21/08	3/09		Perth HCL	2/27/09	3/09		Niagara	Niagara Can DCI	7/1/86	
Raleigh	4/9/08	3/09		San Diego Reg	2/27/09	3/09		OO	Niagara NY DCI	5/1/07	
Regina	3/14/08	3/09		San Jose AMC	2/27/09	3/09		Bristol	2/16/08	2/16/09	
Sacramento Imx	4/9/08	3/09		Santa Clara AMC	2/27/09	3/09		San Diego NHM	3/31/01	12/09	
Saint Augustine	3/14/08	3/09		Simi Valley Reg	2/27/09	3/09		Shijiazhuang	2/1/08	2/1/10	
Saint Paul	1/1/09	12/09		South Barrington AMC	2/27/09	3/09		Syracuse	2/15/08	2/14/09	
San Diego NHM	3/14/08	3/09		Stockton Reg	2/27/09	3/09		OW3D	Victoria DCI	1/16/09	
Seattle PSC 2	4/9/08	3/09		Stony Brook AMC	2/27/09	3/09		Katowice CC	1/15/09	12/31/09	
Shreveport	6/14/08	6/09		Sugar Land AMC	2/27/09	3/09		Krakow CC	5/18/07	3/31/09	
Singapore SC	5/1/08	4/09		Sydney HCL	2/27/09	3/09		Moscow Nes	1/1/09	12/31/09	
Sinsheim	6/1/08	5/09		Tampa AMC	2/27/09	3/09		Nuremberg	7/29/04	3/31/09	
Sudbury	9/2/08	9/09		Toluca Cpl	2/27/09	3/09		Prague CC	1/19/08	3/31/09	
Taipei AM	9/28/08	9/27/09		Torrance AMC	2/27/09	3/09		Ozarks	Branson	1/93	
Tampa MOSI	5/2/08	5/09		Tukwila AMC	2/27/09	3/09		Pulse	Jackson MS	10/14/08	
Tempe Imx	3/21/08	3/09		Virginia Beach AMC	2/27/09	3/09		RATW	Fort Worth	1/10/09	
Vancouver TWS	4/9/08	3/09		Westminster AMC	2/27/09	3/09		Rheged	McMinnville	1/5/09	
GP	Winnipeg	5/1/08	3/09	Wimbledon Ode	2/27/09	3/09		Roar	Penrith	7/1/00	
Boston MOS	10/08	2/09		Woodbridge AMC	2/27/09	3/09		ROF	Des Moines	4/2/08	
Raleigh	1/6/09	6/09		Dearborn	1/21/09			RovMars	Dwingeloo	4/2/08	
Greece	Charlotte	7/11/08	7/14/09	Toronto OSC	2/7/09			SAA	Regina	10/10/08	
HCBDT	San Simeon DCI	8/17/96		Dearborn	9/26/08	9/26/09		Denver MNS	2/13/09		
HOTB	Baton Rouge	3/1/08	2/28/09	Dongguan Wan	12/28/08	12/31/09		Boston MOS	1/17/09		
	Calgary TWS	2/1/09	1/31/10	Nanchang	5/1/08			Indianapolis Imx	8/1/08	7/31/09	
	Hague	6/15/07	9/30/09	Pittsburgh CSC	1/09	5/09		Pittsburgh CSC	6/1/08	6/30/09	
	Memphis Pink	8/12/08	5/25/09	Saint Augustine	4/18/07			Shreveport	1/2/09	12/31/09	
	Myrtle Beach DCI	8/19/08	8/18/09	Shijiazhuang	12/1/08	3/31/09		SeaMonst	Athens Eug	11/1/08	
HumanBod	Sioux Falls	1/24/09	5/22/10	Yellowstone	6/15/02			Baltimore MSC	2/1/08	6/30/09	
	Calgary TWS	1/09	12/09	Calgary TWS	3/14/08	3/14/09		Bangkok	3/15/08	3/15/09	
	Hartberg	4/08	4/09	Memphis Pink	8/12/08	5/25/09		Barcelona	10/6/08	10/6/09	
	Kuwait City	1/09	12/09	Loch Lomond	7/24/02			Birmingham UK	12/07	12/09	
	Spokane	1/09	12/09	Hutchinson	1/21/09			Bogota Mal	12/4/08	12/4/09	
ITD	Syracuse	1/21/09		Tampa MOSI	12/15/08	2/09		Bucharest CC	12/08	12/09	
	Houston MNS	1/5/09	5/21/09	Hong Kong BEA	11/6/08	11/5/09		Budapest CC	12/08	12/09	
	Kiev KT	4/1/08	7/31/09	Kofu	1/17/09	4/5/09		Calgary TWS	12/15/07		
	Riccione	3/8/08	3/1/10	KSC 2	9/23/05			Copenhagen	3/12/08	2/28/09	
JGWC	Charleston WV	11/7/08	3/6/09	Nanjing YSTC	12/15/08	12/14/09		Garza Garcia	9/4/08	3/4/09	
	Erie	11/30/08	6/30/09	Speyer Dome	10/3/08	4/3/09		Hastings	3/3/08	5/31/09	
JIAC	Dallas MNS	10/20/08	3/6/09	Toulouse	2/5/09	1/4/10		Jersey City	7/1/08	6/3/09	
	Erie	7/1/08	5/1/09	MJTTM	1/16/09	6/18/09		Killeen	2/6/09	8/5/09	
	Philadelphia	10/20/08	3/6/09	MO	7/1/06	6/30/09		Kuwait City	12/7/08	6/6/09	
	Vancouver TWS	12/5/08	3/12/09	MOF	3/20/08	3/20/09		London BFI	12/07	10/09	
JonasBro	Albany NY Reg	2/27/09	3/09	McMinnville	10/1/08	9/12/10		London SM	10/26/07	10/20/09	
	Alexandria AMC	2/27/09	3/09	MOTGL	11/8/06			Lubbock	1/23/09	1/23/10	
	Altamonte AMC	2/27/09	3/09	San Jose Tech	2/7/09			Madrid	10/16/08	10/16/09	
	Arcadia AMC	2/27/09	3/09	Chicago MSI	2/13/09	6/13/09		Manila	11/1/08	3/31/09	
	Augusta Reg	2/27/09	3/09	Detroit SC	7/31/08	6/09		Memphis Pink	6/28/08	2/6/09	
	Aventura AMC	2/27/09	3/09	Duluth	2/09	2/10		Milwaukee	1/5/09	10/1/09	
	Baltimore AMC	2/27/09	3/09	Milwaukee	6/13/08	3/19/09		Moscow Nes	2/27/08	2/27/09	
	Beijing Wan	2/27/09	3/09	Saint Louis SC	9/19/08	9/19/09		Myrtle Beach DCI	4/9/08	2/1/09	
	Bensalem AMC	2/27/09	3/09	Toronto OSC	5/9/08	12/31/09		Orlando SC	6/20/08	2/28/09	
	Brooklyn SB Reg	2/27/09	3/09	MOTN	10/1/08	9/30/09		Osaka Sci	6/1/08	5/30/09	
	Burbank AMC	2/27/09	3/09	Chandigarh	3/7/08	3/15/09		Paris Geo	3/19/08	3/19/09	
	Cherry Hill AMC	2/27/09	3/09	Hampton	7/1/08	6/30/09		Quebec	6/15/08	5/30/09	
	Columbia AMC	2/27/09	3/09	Norwalk	10/1/08	6/30/09		Regina	2/6/09	2/6/10	
	Deer Park Reg	2/27/09	3/09	Seattle PSC 1	10/1/08	9/15/09		San Jose Tech	4/4/08	3/31/09	
	El Dorado Hills Reg	2/27/09	3/09	Bradford	2/17/09	2/15/10		Schenectady	8/1/08	7/31/09	
	Emeryville AMC	2/27/09	3/09	Buenos Aires NA	2/15/09	12/31/09		Sofia CC	12/08		
	Fairfield Reg	2/27/09	3/09	Kuwait City	6/19/08	6/12/09		Stockholm	5/16/08	5/16/09	
	Fort Myers Reg	2/27/09	3/09	London SM	3/21/08	3/21/09		Sudbury	2/28/09	9/30/09	
	Greenville Reg	2/27/09	3/09	Moscow Nes	12/10/08	6/12/09		Tallahassee	1/1/09	6/3/09	
	Greenwich Ode	2/27/09	3/09	Paris Geo	1/1/09	6/30/09		Torreon Mar	9/25/08	2/25/09	
	Hamilton AMC	2/27/09	3/09	Raleigh	2/2/09	11/1/09		Alamogordo	1/1/09	6/3/09	
	Homestead AMC	2/27/09	3/09	San Antonio 3D	3/14/08	3/14/09		Barcelona	1/17/07	3/31/09	
	Hooksett Zya	2/27/09	3/09	Singapore DC	2/1/09	3/31/09		Cathedral City	1/2/09	6/3/09	
	Houston GP AMC	2/27/09	3/09	Singapore DC	2/1/09	3/31/09		London SM	10/27/07		
	Jacksonville AMC	2/27/09	3/09	Mummies	Alamogordo	7/14/08	2/1/09	Monterey CA	1/5/09	6/30/09	
	Kansas City AMC	2/27/09	3/09		Berlin CS	10/21/08	2/15/09		Regina	7/1/08	3/31/09
	Kennesaw AMC	2/27/09	3/09		Bogota Mal	9/1/08	9/1/09		Saint Louis SC	10/23/08	3/31/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
SI	Sofia CC	2/1/08	3/31/09	Durban	2/27/09			VOTDS	San Diego RHF	12/13/08	3/09	
	Hague	10/6/08	2/15/09	Fitchburg Ker	2/13/09				Karlshamn	1/09	6/09	
	Harbin	12/15/08	12/14/09	Fort Lauderdale	2/13/09			Vulcania	Killeen	8/1/08	2/1/09	
SM3	West Palm Beach Muv	9/14/07	9/22	Grand Blanc NCG	2/13/09				Vulcania	2/22/02		
SpaceEle	Singapore DC	1/1/09	4/30/09	Grand Rapids Cel	2/13/09			WATE	Katoomba	6/1/97		
SpaceSta	Beijing CFM	7/1/07	6/30/09	Greenwich Ode	2/13/09			Whales	Albany GA	2/22/08	2/22/09	
	Coomera	8/1/07	7/31/09	Halifax	2/13/09			WildOcea	Austin	9/27/08	3/27/09	
	Garden City	1/1/09	6/30/09	Hampton	2/13/09				Bangkok	2/17/09	8/31/09	
	Greenwich Ode	1/16/09		Harrisburg	2/13/09				Berlin CS	1/15/09	6/30/09	
	Guangdong	10/1/08	9/30/09	Indianapolis Imx	2/13/09				Bogota Mal	1/15/09	6/30/09	
	Kiev KT	4/1/08	3/31/09	Irvine Reg	2/13/09				Boston NEA	10/14/08	6/30/09	
	Reading RCT	11/1/08	6/09	Lansing Cel	2/13/09				Columbus COSI	1/7/09	5/30/09	
	Saint Petersburg NA	9/5/08	9/4/09	Little Rock DT	2/13/09				Galveston	5/23/08	5/23/09	
	Wimbledon Ode	1/16/09		London BFI	2/13/09				Guayaquil	1/15/09	12/31/09	
SU	Dayton	9/30/08	9/30/09	Los Angeles NA	2/13/09				Hutchinson	11/26/08	6/30/09	
SuperRet	Glasgow	2/7/09		Mississauga Cpx	2/13/09				Jersey City	2/14/09	6/30/09	
SVTS	Kiev KT	12/12/08	3/09	Nashville Reg	2/13/09				Lehi	6/6/08	6/30/09	
	Myrtle Beach DCI	11/28/08	2/09	Natick JF	2/13/09				Menlyn	2/17/09	6/30/09	
	Saint Petersburg NA	11/6/08	2/09	New York LS AMC	2/13/09				Montreal SC	9/10/08	4/30/09	
	Sydney WBS	11/6/08	2/09	Omaha Zoo	2/13/09				New Orleans	1/2/09	1/2/10	
ToFly	Warner Robins	7/92		Pittsburgh CSC	2/13/09				New York AMNH	1/15/09	6/30/09	
	Washington NASM	7/1/76		Portage GQT	2/13/09				Norwalk	2/09	6/18/09	
Trex	Busan CGV	12/11/08	3/31/09	Providence NA	2/13/09				Nuremberg	1/15/09	6/30/09	
	Hong Kong BEA	1/1/09	12/31/09	Raleigh	2/13/09				Omaha Zoo	3/21/08	3/21/09	
TRF	Calgary TWS	6/1/08	5/31/09	Reading JF	2/13/09				Paris Geo	1/1/09	2/1/09	
TTL	Birmingham AL	1/2/09	5/31/09	Sacramento Imx	2/13/09				Pittsburgh CSC	6/13/08	6/13/09	
U23D	Austin	11/16/08		Saint Augustine	2/13/09				Portland OMSI	9/26/08	4/30/09	
	Dubai IBSM	12/28/08	2/4/09	Salt Lake City CP	2/13/09				Sacramento Imx	11/1/08	3/19/09	
UnderSea	Apple Valley Imx	2/13/09		San Diego Reg	2/13/09				Saint Augustine	9/10/08	3/31/09	
	Atlantic City	2/13/09		San Francisco AMC	2/13/09				San Diego RHF	12/13/08	5/09	
	Austin	2/28/09		Seattle PSC 2	2/13/09				Singapore SC	9/1/08	2/28/09	
	Boston NEA	2/13/09		Tampa MOSI	2/13/09				Sydney WBS	8/14/08	4/1/09	
	Cathedral City	2/13/09		Tempe Imx	2/13/09				Taichung ST	12/20/08	12/31/09	
	Chattanooga	2/13/09		Toronto Cpx	2/13/09				Vancouver Imx	10/12/08	3/30/09	
	Chicago Imx	2/13/09		Tulsa Cmk	2/13/09				WOC	Poitiers Imax 3D	2/1/08	2/28/09
	Dallas Cmk	2/13/09		Vancouver Imx	2/13/09				WS3D	Amnevile	6/1/08	5/31/09
	Davenport	2/13/09		Virginia Beach AMSC	2/13/09				WTW	Guayaquil	2/1/08	2/1/09
	Dearborn	2/13/09		West Nyack Imx	2/13/09					Philadelphia	10/06	12/09
	Denver CC Reg	2/13/09		Wimbledon Ode	2/13/09					Regina	2/8/08	2/09
	Des Moines	2/13/09		Winnipeg	2/13/09				ZionCany	Zion	5/24/94	
	Dublin Reg	2/13/09		VanGogh	Hague	2/2/09	2/1/10					

February 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Ahmedabad	Cyberwor	1/6/09	12/13/09	Augusta Reg	DarkKnig	1/23/09	3/09	Birmingham AL	BP	9/6/08	3/31/09	
	DS3D	5/15/08	5/14/09		JonasBro	2/27/09	3/09		TTL	1/2/09	5/31/09	
Al Khobar	Everest	10/1/08	9/30/09	Austin	ATSOT	2/7/09	8/1/09	Birmingham UK	DarkKnig	1/09	3/09	
Alamogordo	Mummies	7/14/08	2/1/09		DarkKnig	1/23/09	3/09		SeaMonst	12/07	12/09	
	Sharks3D	1/1/09	6/30/09		GCA	3/14/08	3/09	Bogota Mal	Mummies	9/1/08	9/1/09	
Albany GA	Whales	2/22/08	2/22/09		U23D	11/16/08			SeaMonst	12/4/08	12/4/09	
Albany NY Reg	DarkKnig	1/23/09	3/09		UnderSea	2/28/09			WildOcea	1/15/09	6/30/09	
	JonasBro	2/27/09	3/09		WildOcea	9/27/08	3/27/09	Bogota PA	DarkKnig	1/09	3/09	
Albuquerque	Alps	9/6/08	3/15/09	Aventura AMC	DarkKnig	1/23/09	3/09		FMTTM	3/14/08	3/13/09	
Alexandria AMC	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09	Boston MOS	Amazon	2/13/09	6/13/09	
Altamonte AMC	DarkKnig	1/23/09	3/09	Baltimore AMC	DarkKnig	1/23/09	3/09		FON	5/28/04		
	JonasBro	2/27/09	3/09		JonasBro	2/27/09	3/09		GP	10/08	2/09	
	DTESS	12/12/08	2/09	Baltimore MSC	FMTTM	10/15/08	6/09		MOE	7/1/06	6/30/09	
Amsterdam PN	DarkKnig	1/09	3/09		SeamMonst	2/1/08	6/30/09		RovMars	1/17/09		
	DTESS	11/1/08	10/31/09	Bangkok	DESS	12/12/08	2/09		SAA	10/1/08	6/30/09	
	WS3D	6/1/08	5/31/09		FMTTM	10/30/08	9/30/09	Boston NEA	D&W3D	2/15/08	6/30/09	
					SeamMonst	3/15/08	3/15/09		DarkKnig	1/09	3/09	
					WildOcea	2/17/09	8/31/09		DarkKnig	1/23/09	3/09	
					SeamMonst	10/6/08	10/6/09		GCA	6/22/08	6/09	
					Sharks3D	1/17/07	3/31/09		UnderSea	2/13/09		
					DarkKnig	1/23/09	2/5/09		WildOcea	10/14/08	6/30/09	
					HOTB	3/1/08	2/28/09		DarkKnig	2/4/09	3/09	
					SpaceSta	7/1/07	6/30/09		DinoAlv	5/25/08	5/25/09	
					JonasBro	2/27/09	3/09		DS3D	2/10/07	4/9/09	
					DarkKnig	1/23/09	3/09		FMTTM	10/8/08	10/2/09	
					JonasBro	2/27/09	3/09		Mummie3D	2/17/09	2/15/10	
					AfricAdv	5/1/08	4/30/09		Branson	GCA	4/9/08	3/09
					D&W3D	3/13/08	3/31/09		Ozarks	1/93	12/09	
					DS3D	4/6/06	3/31/09		OO	2/16/08	2/16/09	
					FMTTM	12/1/08	11/30/09		JonasBro	2/27/09	3/09	
					GCA	6/1/08	5/09		Bristol	12/08	12/09	
					Mummies	10/21/08	2/15/09		Bucharest CC	SeaMonst		
					WildOcea	1/15/09	6/30/09		Budapest CC	Cyberwor	4/17/08	4/30/09
									FMTTM	1/8/09	1/7/10	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Buenos Aires NA	Galapago	9/18/08	9/17/09	Des Moines	DarkKnig	1/23/09	3/09	Guadalajara Cpl	DarkKnig	1/09	3/09
	SeaMonst	12/08	12/09		FON	4/7/06			DTESS	12/12/08	2/09
	DarkKnig	1/09	3/09		GCA	3/14/08	3/09		SpaceSta	10/1/08	9/30/09
	DTESS	12/08	2/09		Roar	4/2/08	3/31/09		Guangdong	DarkKnig	1/09
	Mummie3D	2/15/09	12/31/09	UnderSea	2/13/09			Guatemala City Alb	DarkKnig	1/09	3/09
Burbank AMC	DarkKnig	1/23/09	2/5/09		Dolphins	1/5/07	6/30/09		DarkKnig	1/09	3/09
	JonasBro	2/27/09	3/09	Detroit SC	DS3D	1/10/09	7/10/09	Hague	DinoAlv	2/15/09	12/31/09
Busan CGV	Trex	12/11/08	3/31/09		MOTGL	7/31/08	6/09		Galapago	11/16/06	11/15/09
Cairo EMA	CRA	7/5/08	7/4/09	Dongguan Wan	L&C	12/28/08	12/31/09		WildOcea	1/15/09	12/31/09
Calgary Cpx	DarkKnig	1/23/09	2/5/09		Dubai IBSM	U23D	12/28/08		WTW	2/1/08	2/1/09
	DTESS	12/12/08	2/09	Dublin Reg	DarkKnig	1/23/09	2/5/09		AEK	2/11/08	3/1/09
Calgary TWS	FMTTM	11/8/08	11/7/09		UnderSea	2/13/09		Halifax	DS3D	7/1/06	3/1/09
	FON	3/20/05		Duluth	GCA	4/24/08	3/09		GCA	4/21/08	4/09
	HOTB	2/1/09	1/31/10		MOTGL	2/09	2/10		HOTB	6/15/07	9/30/09
	HumanBod	1/09	12/09	Durban	GCA	3/28/08	3/09		SI	10/6/08	2/15/09
	LivingSe	3/14/08	3/14/09		UnderSea	2/27/09		Hamilton AMC	VanGogh	2/2/09	2/1/10
	SeaMonst	12/15/07		Dwingeloo	Bears	12/08	12/09		DarkKnig	1/23/09	3/09
	TRF	6/1/08	5/31/09		Roar	7/1/07	6/30/09		DTESS	12/12/08	2/12/09
Cathedral City	DarkKnig	1/23/09	3/09	Edmonton Cpx	Bugs	6/24/08			UnderSea	2/13/09	
	Sharks3D	1/2/09	6/30/09		DarkKnig	1/23/09	2/5/09	Edmonton TWS	DarkKnig	1/23/09	3/09
	UnderSea	2/13/09		Edmonton TWS	DTESS	12/12/08	2/09		JonasBro	2/27/09	3/09
Chandigarh	Alps	10/1/08	9/30/09		GCA	6/21/08	6/09		DarkKnig	1/23/09	3/09
	MOTN	10/1/08	9/30/09	Eilat Epic	AIA3D	3/1/07	3/1/09	Hampton	GCA	4/9/08	3/09
Chantilly	DarkKnig	1/23/09	3/09		DS3D	4/1/08	4/1/09		MOTN	3/7/08	3/15/09
	FightPil	12/10/04	10/15/09	El Dorado Hills Reg	DarkKnig	1/23/09	3/09		UnderSea	2/13/09	
	FON	3/6/08			JonasBro	2/27/09	3/09		DarkKnig	1/23/09	2/5/09
Charleston WV	Dolphins	1/10/09	3/6/09	Emeryville AMC	DarkKnig	1/23/09	2/5/09	Harahan AMC	JonasBro	2/27/09	3/09
	JGWC	11/7/08	3/6/09		JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09
Charlotte	DinoAlv	4/9/08	3/29/09	Erie	JGWC	11/30/08	6/30/09		GCA	4/9/08	3/09
	GCA	1/4/09	1/3/10		JAC	7/1/08	5/1/09		MOTN	3/7/08	3/15/09
Chattanooga	D&W3D	5/23/08	6/30/09	Evansville Sho	DarkKnig	1/23/09	3/09	Hartberg	UnderSea	2/13/09	
	GCA	4/9/08	3/09		DTESS	12/12/08	2/09		CRA	6/2/08	6/1/09
	UnderSea	2/13/09		Fairfield Reg	DarkKnig	1/23/09	3/09		FON	6/1/07	4/09
Cherry Hill AMC	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09		HumanBod	4/08	4/09
	JonasBro	2/27/09	3/09	Fitchburg Ker	DarkKnig	1/23/09	3/09	Hastings	AlienAdv	9/9/08	3/2/09
Chicago Imx	D&W3D	10/10/08	6/30/09		DTESS	12/12/08	2/12/09		SeaMonst	3/3/08	5/31/09
	DarkKnig	1/23/09	3/09	Fort Lauderdale	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	UnderSea	2/13/09			GCA	3/28/08	3/09		Hibbing	FON	3/7/08
Chicago MSI	GCA	5/30/08	5/09	Fort Myers Reg	UnderSea	2/13/09		Henderson Reg	DarkKnig	1/23/09	2/5/09
	MOTGL	2/13/09	6/13/09		DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09
Cincinnati MC	CDS	1/3/09	4/19/09	Fort Worth	JonasBro	2/27/09	3/09		Cyberwor	11/6/08	11/5/09
Col Springs Cmk	DarkKnig	1/23/09	2/5/09		DarkKnig	1/23/09	3/09		DarkKnig	1/09	3/09
	DTESS	12/24/08	2/5/09	Fresno Reg	DinoAlv	8/8/08	2/8/09	Hong Kong BEA	DTESS	12/12/08	2/09
Colleyville	DarkKnig	1/23/09	3/09		DS3D	6/1/08	5/31/09		JonasBro	2/27/09	3/09
Columbia AMC	DarkKnig	1/23/09	3/09	Garza Garcia	Mummies	8/8/08	2/8/09		Cyberwor	11/6/08	11/5/09
	JonasBro	2/27/09	3/09		RATW	1/10/09	2/15/09		DarkKnig	12/12/08	2/09
Columbus AMC	DarkKnig	1/23/09	3/09	Garden City	DarkKnig	1/23/09	2/1/09		MagDes	11/6/08	11/5/09
	DTESS	12/12/08	2/09		FightPil	12/10/04	10/15/09		Trex	1/1/09	12/31/09
Columbus COSI	FMTTM	8/22/08	2/21/09	Garza Garcia	FMTTM	8/8/08	6/30/09	Hong Kong SM	Alps	8/1/08	7/30/09
	WildOcea	1/7/09	5/30/09		Space Sta	1/1/09	6/30/09		FON	4/1/08	3/31/09
Coomera	SpaceSta	8/1/07	7/31/09	Gatineau	DinoAlv	1/5/09	6/30/09		SAA	8/1/08	7/31/09
Copenhagen	AEK	2/9/09	2/8/10		SealMonst	9/4/08	3/4/09		UnderSea	1/21/09	
	SeaMonst	3/12/08	2/28/09	Glasgow	GCA	9/26/08	9/25/09	Incheon CGV	WildOcea	11/26/08	6/30/09
Corpus Christi	FightPil	2/3/05	10/31/09		Mummies	12/18/08	5/3/09		DarkKnig	1/09	3/09
Council Bluffs Ker	DTESS	12/12/08	2/09	Houston GP AMC	DarkKnig	1/09	3/09		DarkKnig	1/23/09	3/09
Cuernavaca Cmx	DTESS	12/12/08	2/09		DinoAlv	5/2/08	5/2/09		JonasBro	2/27/09	3/09
Dallas Cmk	DarkKnig	1/23/09	3/09	Houston MNS	DS3D	8/20/07	9/19/09	Houston MNS	GCA	5/23/08	5/09
	UnderSea	2/13/09			SuperRet	2/7/09			ITD	1/5/09	5/21/09
Dallas MNS	JIAC	10/20/08	3/6/09	Gloucester Cpx	DarkKnig	1/23/09	3/09		GCA	5/7/08	4/09
Davenport	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09		Madagasc	1/21/09	
	Dolphins	1/16/09		Goyangsi CGV	DarkKnig	1/09	3/09	Incheon CGV	WildOcea	11/26/08	6/30/09
	GCA	4/9/08	3/09		DarkKnig	1/23/09	3/09		DarkKnig	1/09	3/09
	UnderSea	2/13/09		Grand Blanc NCG	DTESS	12/12/08	2/12/09		DarkKnig	1/23/09	3/09
Dayton	DS3D	6/13/07	5/09		UnderSea	2/13/09			JonasBro	2/27/09	3/09
	FightPil	12/3/04	10/15/09	Grand Canyon DCI	GC	11/1/99	12/09	Jackson MS	DarkKnig	1/23/09	3/09
	SU	9/30/08	9/30/09		Bugs	5/31/08			Pulse	10/14/08	4/26/09
Daytona Beach	NASCAR	4/15/04		Grand Rapids Cel	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
Dearborn	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/12/09		JonasBro	2/27/09	3/09
	DinoAlv	4/4/07	3/31/09	Greenville Reg	UnderSea	2/13/09		Jacksonville AMC	DarkKnig	1/23/09	3/09
	JTM	1/21/09			JonasBro	2/27/09	3/09		Pulse	10/14/08	4/26/09
	L&C	9/26/08	9/26/09	Greenwich Ode	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	UnderSea	2/13/09			DTESS	12/12/08	2/12/09		JonasBro	2/27/09	3/09
Deer Park Reg	DarkKnig	1/23/09	3/09	Greenville Reg	UnderSea	2/13/09		Jersey City	DTESS	12/12/08	2/09
	JonasBro	2/27/09	3/09		JonasBro	2/27/09	3/09		SeaMonst	7/1/08	6/30/09
Denver CC Reg	DarkKnig	1/23/09	3/5/09	Greenwich Ode	DarkKnig	2/4/09	3/09		WildOcea	2/14/09	6/30/09
	UnderSea	2/13/09			DTESS	12/12/08	2/12/09		DarkKnig	1/23/09	3/09
Denver MNS	DinoAlv	9/23/08	3/31/09	Greenville Reg	JonasBro	2/27/09	3/09	Kansas City AMC	DTESS	12/12/08	2/5/09
	GCA	8/4/08	8/3/09		DarkKnig	2/4/09	3/09		JonasBro	2/27/09	3/09
	ROF	2/13/09		Greenville Reg	JonasBro	12/12/08	2/12/09		JonasBro	2/27/09	3/09
					SpaceSta	1/16/09	3/09		D&W3D	9/5/08	6/30/09
				Greenville Reg	UnderSea	2/13/09		Kansas City Sci	FMTTM	9/6/08	5/28/09
					UnderSea	2/13/09			SpaceSta	1/16/09	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kaohsiung Karlshamn	CDS	1/1/09	6/30/09	Manchester NA Manchester Ode Manila	SeaMonst	10/16/08	10/16/09	New York LS AMC Newport AMC Niagara Can DCI Niagara NY DCI Noblesville GQT	DarkKnig	1/23/09	3/09
	CV	1/09	6/09		DarkKnig	1/23/09	2/5/09		UnderSea	2/13/09	
	Dolphins	1/09	6/09		DarkKnig	1/23/09	2/5/09		JonasBro	2/27/09	3/09
	VOTDS	1/09	6/09		DarkKnig	1/09	3/09				
Katoomba Katowice CC	WATE	6/1/97		DTESS McLean AMC McMinnville	DTESS	12/12/08	2/09	Norwalk	DTESS	12/12/08	2/09
	D&W3D	6/13/08	3/31/09		SeaMonst	11/1/08	3/31/09		DarkKnig	1/23/09	2/5/09
	FMTTM	10/30/08	9/30/09		JonasBro	2/27/09	3/09		DTESS	12/12/08	2/09
	OW3D	1/15/09	12/31/09		CDS	3/21/07	3/31/09		DarkKnig	1/23/09	3/09
Kennesaw AMC Kiev KT	JonasBro	2/27/09	3/09	FightPil MOF	FightPil	3/21/07	3/14/09	GCA	10/10/08	6/18/09	
	ITD	4/1/08	7/31/09		MOF	10/1/08	9/12/10		MJTTM	1/16/09	6/18/09
Killeen	SpaceSta	4/1/08	3/31/09	RATW Melbourne HCL	RATW	1/5/09	6/09	MOTN WildOcea	7/1/08	6/30/09	
	SVTS	12/12/08	3/09		DarkKnig	1/09	3/09		WildOcea	2/09	6/18/09
	Alaska	11/7/08	5/6/09		DTESS	12/08	2/09		D&W3D	3/13/08	3/31/09
	SeaMonst	2/6/09	8/5/09		JonasBro	2/27/09	3/09		DS3D	11/15/07	11/14/09
King of Prussia Reg Knoxville Reg	VOTDS	8/1/08	2/1/09	AfricAdv Melbourne MV	BP	2/14/08	2/13/09	OW3D WildOcea	7/29/04	3/31/09	
	DarkKnig	1/23/09	2/5/09		Bugs	6/5/08			WildOcea	1/15/09	6/30/09
	DarkKnig	1/23/09	2/8/09		DarkKnig	1/23/09	2/11/09		GCA	3/18/08	3/09
	Kofu	MagDes	1/17/09		DS3D	4/13/06	6/28/09		DarkKnig	1/23/09	3/09
Krakow CC	D&W3D	6/13/08	3/31/09		DTESS	12/27/08	2/8/09	D&W3D UnderSea	2/15/08	3/31/09	
	FMTTM	10/30/08	9/30/09		FMTTM	9/12/08	9/10/09		WildOcea	3/21/08	3/21/09
	OW3D	5/18/07	3/31/09		HOTB	8/12/08	5/25/09		DarkKnig	1/23/09	3/09
	MagDes	9/23/05		Memphis Pink	LivingSe	8/12/08	5/25/09		Orange Park AMC	1/23/09	3/09
KSC 2 Kuwait City	FMTTM	10/1/08	9/30/09		Mummies	11/15/08	11/13/09		JonasBro	2/27/09	3/09
	FOK	4/17/00	4/09		SeaMonst	6/28/08	2/09	Orlando Reg Orlando SC	DarkKnig	1/23/09	3/09
La Coruna Lacey Reg	HumanBod	1/09	12/09		WildOcea	2/17/09	6/30/09		GCA	1/09/09	6/7/09
	Mummie3D	6/19/08	6/12/09		DarkKnig	1/09	3/09		SeaMonst	6/20/08	2/28/09
	SeaMonst	12/7/08	6/6/09	Mesquite AMC Mexico City Pap	JonasBro	2/27/09	3/09		Osaka Sci	6/1/08	5/30/09
	DinoGOP	1/09	6/09		Mexicali	FMTTM	12/20/08	Mexico City Per Cpl Mexico City Uni Cpl	SeaMonst	6/1/08	5/30/09
Langley Cpx	DarkKnig	1/23/09	2/5/09		GCA	2/15/09	9/30/10		DS3D	9/1/06	7/31/09
	DTESS	12/12/08	2/09		DarkKnig	1/09	3/09		Mummies	9/2/08	3/6/09
Lansing Cel	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09	Oulu Paris Gau	1/10/09	6/12/09	
	DTESS	12/12/08	2/12/09		DarkKnig	1/09	3/09		Alps	5/1/08	4/30/09
Las Palmas Las Vegas Bre	UnderSea	2/13/09		Midlothian Reg Milwaukee	DTESS	12/12/08	2/09		D&W3D	1/14/09	2/2/09
	Amazon	4/4/08	4/3/09		JonasBro	2/27/09	3/09		DinoAliv	1/1/09	2/1/09
Las Vegas SA Reg Lehi	DarkKnig	1/23/09	3/09		Milwaukee	GCA	3/21/08	Mississauga Cpx Mobile	DS3D	4/1/07	6/30/09
	DTESS	12/12/08	2/09		GCA	3/21/08	3/09		Mummie3D	1/1/09	6/30/09
Lincolnshire Reg Little Rock DT	JonasBro	2/27/09	3/09		MOTGL	6/13/08	3/19/09		SeaMonst	3/19/08	3/19/09
	AfricAdv	10/17/08	10/16/09		SeaMonst	1/5/09	10/1/09		WildOcea	1/1/09	2/1/09
Loch Lomond Lodz CC	WildOcea	6/6/08	6/30/09	Monterrey CA Monterrey Cpl	DarkKnig	1/23/09	2/09	Parker	AEK	11/1/08	5/1/09
	Lehi	10/17/08	10/16/09		UnderSea	2/13/09			Animalop	2/7/09	2/6/10
Leon Exp	Cyberwor	1/9/09	2/3/09		JonasBro	2/27/09	3/09		Bugs	8/2/08	
	FMTTM	12/1/08	5/31/09		Milwaukee	GCA	3/21/08	Penrith Pensacola	MOE	3/20/08	3/20/09
London BFI	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		Rheged	7/1/00	
	DarkKnig	1/23/09	3/09		Sharks3D	1/5/09	6/30/09		FightPil	4/10/07	10/31/09
London SM	UnderSea	2/13/09			DTESS	12/12/08	2/09	Perth HCL Philadelphia	DarkKnig	1/23/09	3/09
	LOLL	7/24/02			DarkKnig	1/23/09	2/5/09		DESS	12/12/08	2/09
London SM	D&W3D	6/13/08	3/31/09	Montreal Cpx Montreal SC	DarkKnig	1/23/09	3/09		GCA	7/11/08	7/09
	DS3D	2/15/08	2/14/09		Sharks3D	1/5/09	6/30/09		JIAC	10/20/08	3/6/09
London BFI	FMTTM	10/30/08	9/30/09		DTESS	12/12/08	2/09	MysticInd Phoenix AMC	MysticInd	11/4/08	3/15/09
	DarkKnig	1/09	3/09		DarkKnig	1/23/09	2/5/09		WTW	10/06	12/09
London SM	FMTTM	10/3/08	10/2/09		DTESS	12/12/08	2/09		DarkKnig	1/23/09	3/09
	SeaMonst	12/07	10/09		JonasBro	2/27/09	3/09		GCA	4/9/08	3/09
Los Angeles CC AMC	UnderSea	2/13/09		Morrow AMC Moscow NA Moscow Nes	WildOcea	9/10/08	4/30/09	Phoenix ASC Pittsburgh CSC	SAA	6/1/08	6/30/09
	DarkKnig	1/23/09	2/5/09		JonasBro	2/27/09	3/09		UnderSea	2/13/09	
Los Angeles NA	JonasBro	2/27/09	3/09		D&W3D	6/10/08	6/30/09		WildOcea	6/13/08	6/13/09
	DarkKnig	1/23/09	3/09		DS3D	5/31/06	5/31/09		DS3D	2/1/07	1/31/10
Los Angeles UC AMC	UnderSea	2/13/09		Mumbai Myrtle Beach DCI	FMTTM	8/22/08	8/21/09		WOC	2/1/08	2/28/09
	DarkKnig	1/23/09	3/09		Mummie3D	12/10/08	6/12/09		DarkKnig	1/09	3/09
Louisville NA	DarkKnig	1/23/09	3/09		OW3D	1/1/09	12/31/09	Phoenix AMC Phoenix ASC	GCA	4/9/08	3/09
	Dolphins	5/24/08	5/23/09		SeaMonst	2/27/08	2/27/09		Alps	6/6/08	6/30/09
Louisville SC	GCA	11/28/08	11/27/09		CTPA	9/15/08	4/14/09		GCA	1/9/09	1/8/10
	Animalop	11/14/08	11/3/09		GCA	4/9/08	3/09		L&C	1/09	5/09
Lubbock	GCA	6/6/08	6/09	Nagasaki SM Nanchang	HOTB	8/19/08	8/18/09	Pittsburgh CSC	Mummies	8/29/08	8/29/09
	Mummie3D	10/10/08	4/10/09		SeaMonst	4/9/08	2/1/09		SAA	6/1/08	6/30/09
Lucerne	SeaMonst	1/23/09	1/23/10		SVTS	11/28/08	2/09		UnderSea	2/13/09	
	AEK	9/1/08	3/1/09		FON	12/21/08	3/31/09		WildOcea	6/13/08	6/13/09
Madrid	Alps	5/25/07	5/25/09	Nanjing YSTC Nashville Reg	L&C	12/1/08	3/31/09	Poitiers Imax 3D Pompeia Portage GQT	DS3D	2/1/07	1/31/10
	DS3D	9/1/07	3/1/09		MagDes	12/15/08	12/14/09		WOC	2/1/08	2/28/09
Madrid	FMTTM	12/1/08	11/30/09		UnderSea	2/13/09			DarkKnig	1/09	3/09
	GCA	6/27/08	6/09		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	2/5/09
Madrid	ALBT	3/5/08	3/5/09	New Delhi ICC New Orleans	DTESS	12/12/08	2/12/09	Portland OMSI AR	UnderSea	2/13/09	
	Alps	9/15/08	9/14/09		ND				GCA	3/21/08	3/09
Madrid	Everest	7/1/08	12/31/09		D&W3D	3/14/08	3/31/09		WildOcea	9/26/08	4/30/09
					DarkKnig	1/23/09	2/7/09		Bugs	9/21/07	
Madrid				New York AMNH New York Emp AMC	WildOcea	1/2/09	1/2/10	Poznan CC Prague CC Providence NA	D&W3D	6/13/08	3/31/09
					DinoAliv	5/18/07	5/1/09		FMTTM	10/30/08	9/30/09
Madrid					WildOcea	1/15/09	6/30/09		FMTTM	1/8/09	1/7/10
					DarkKnig	1/23/09	3/09		OW3D	1/19/08	3/31/09
Madrid				JonasBro	DTESS	12/12/08	2/09	UnderSea	DarkKnig	1/23/09	3/09
					JonasBro	2/27/09	3/09		DTESS	12/12/08	2/12/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Quebec	AfricAdv	5/16/08	5/15/09	Seattle PSC 1	MOTN	10/1/08	9/15/09	Tarentum Cmk	DarkKnig	1/23/09	3/09
	D&W3D	1/31/09	12/31/09		DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	DarkKnig	1/23/09	3/09	Seattle PSC 2	DinoAliv	9/27/08	3/31/09	Tempe Imx	DarkKnig	1/23/09	3/09
	FMTTM	1/19/09	1/18/10		GCA	4/9/08	3/09		GCA	3/21/08	3/09
	SeaMonst	6/15/08	5/30/09		UnderSea	2/13/09			UnderSea	2/13/09	
Raleigh	DarkKnig	1/23/09	3/09	Seoul IPM CGV	DarkKnig	1/09	3/09	Tijuana	Alps	8/1/08	9/1/09
	GCA	4/9/08	3/09		DTESS	12/08	2/09		Bugs	10/30/06	
	GP	1/6/09	6/09	Shanghai STM 3D	DS3D	7/1/08	6/30/09	Toluca Cpl	CTPA	10/1/08	2/28/09
	Mummie3D	2/2/09	11/1/09		Shari				Mummies	9/1/08	3/31/09
	UnderSea	2/13/09			Shijiazhuang	FON	3/1/08		DarkKnig	1/09	3/09
Reading JF	Cyberwor	4/5/07		Shreveport	L&C	12/1/08	3/31/09	Toronto Cpx	JonasBro	2/27/09	3/09
	DarkKnig	1/23/09	3/09		OO	2/1/08	2/1/10		DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/12/09		Animalop	9/13/08	9/12/09		UnderSea	2/13/09	
	UnderSea	2/13/09			GCA	6/14/08	6/09	Toronto OSC	Alps	12/15/08	9/30/09
	DarkKnig	1/23/09	3/09		SC	1/2/09	12/31/09		JTM	2/7/09	
Reading RCT	DS3D	11/2/08	6/30/09	Simi Valley Reg	DarkKnig	1/23/09	3/09	Torrance AMC	MOTGL	5/9/08	12/31/09
	SpaceSta	11/1/08	6/09		JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09
	GCA	3/14/08	3/09	Singapore DC	Mummie3D	2/1/09	3/31/09		JonasBro	2/27/09	3/09
	Roar	10/10/08	10/10/09		Mummie3D	2/1/09	3/31/09	Torreon Mar	SeaMonst	9/25/08	2/25/09
	Seamonst	2/6/09	2/6/10		SpaceEle	1/1/09	4/30/09		Toulouse	2/5/09	1/4/10
Regina	Sharks3D	7/1/08	3/31/09	Singapore SC	Alps	11/1/08	5/1/09	Townsville	AEK	6/28/08	6/27/09
	WTW	2/8/08	2/09		GCA	5/1/08	4/09		DS3D	7/17/06	7/6/09
	Reno Fleisch	Alps	1/18/08		WildOcea	9/1/08	2/28/09	Toyohashi	DinoAliv	11/29/08	3/31/09
	Riccione	ITD	3/8/08		D&W3D	3/13/08	3/31/09		DarkKnig	1/23/09	3/09
	Richmond Cpx	DarkKnig	1/23/09	Sinsheim	HOTB	1/24/09	5/22/10	Tulsa Cmk	JonasBro	2/27/09	3/09
Richmond SMV	DTESS	12/12/08	2/09		Bugs	9/21/07			DarkKnig	1/23/09	3/09
	Alps	2/09	5/21/09	Sofia CC	SeaMonst	12/08	12/09	UnderSea	DTESS	12/12/08	2/09
	D&W3D	10/10/08	3/31/09		Sharks3D	2/1/08	3/31/09		UnderSea	2/13/09	
	DarkKnig	1/23/09	3/09	South Barrington AMC	2/27/09	3/09	Valencia Spn	DinoAliv	9/15/08	2/15/09	
	DTESS	12/12/08	2/09		JonasBro			DS3D	7/1/08	6/30/09	
Rochester MSC	DinoAliv	9/15/08	3/31/09	Speyer Dome	MagDes	10/3/08	4/3/09	Vancouver Imx	DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	3/09		FMTTM	12/18/08	12/17/09		UnderSea	2/13/09	
	GCA	4/9/08	3/09		Bugs	9/21/06		Vancouver TWS	WildOcea	10/12/08	3/30/09
	UnderSea	2/13/09		Spokane	DarkKnig	1/23/09	3/09		GCA	4/9/08	3/09
	WildOcea	11/1/08	3/19/09		FON	8/20/04			JIAC	12/5/08	3/12/09
Saint Augustine	Bugs	9/28/08	5/31/09	Sterling Heights AMC	HumanBod	1/09	12/09	Victoria DCI	Alps	9/12/08	3/11/09
	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		OO	1/16/09	4/16/09
	GCA	3/14/08	3/09		DinoAliv	5/08	5/09	Virginia Beach AMC	DarkKnig	1/23/09	2/5/09
	L&C	4/18/07			DS3D	5/11/07	2/15/09		JonasBro	2/27/09	3/09
	UnderSea	2/13/09			Mummies	5/08	5/09	Virginia Beach AMSC	D&W3D	2/20/08	6/30/09
Saint Louis SC	WildOcea	9/10/08	3/31/09	Stockton Reg	SeaMonst	5/16/08	5/16/09		UnderSea	2/13/09	
	Alps	3/12/08	3/1/09		DarkKnig	1/23/09	3/09	Vulcania	Vulcania	2/22/02	
	MOTGL	9/19/08	9/19/09		JonasBro	2/27/09	3/09		Warner Robins	7/92	
	Sharks3D	10/23/08	3/31/09	Stony Brook AMC	Sudbury	9/2/08	9/09	Warsaw CC	ToFly		
	DarkKnig	1/23/09	2/5/09		GCA	2/28/09	9/30/09		D&W3D	6/13/08	3/31/09
Saint Louis Weh	DarkKnig	1/23/09	2/5/09	Sugar Land AMC	DarkKnig	1/23/09	2/5/09	Washington NASM	FMTTM	10/30/08	9/30/09
	DOL	3/7/08	4/6/09		JonasBro	2/27/09	3/09		FightPill	3/11/05	10/09
	GCA	1/1/09	12/09		DarkKnig	1/23/09	2/5/09	Washington NMNH	ToFly	7/1/76	
	DarkKnig	1/23/09	3/09	Sydney HCL	JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		DarkKnig	1/09	3/09	West Nyack Imx	DS3D	9/26/08	10/31/09
Saint Petersburg Muv	DarkKnig	1/23/09	3/09	Sydney WBS	DTESS	12/08	2/09		DarkKnig	1/23/09	3/09
	GCA	1/1/09	12/09		JonasBro	2/27/09	3/09		UnderSea	2/13/09	
	DarkKnig	1/23/09	3/09		AfricAdv	2/20/08	2/13/09	West Palm Beach Muv	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		CV	4/1/08	3/31/09		DTESS	12/12/08	2/09
	SpaceSta	9/5/08	9/4/09		D&W3D	3/13/08	3/31/09		SM3	9/14/07	9/22
Salt Lake City CP	SVTS	11/6/08	2/09	Taichung ST	DS3D	5/25/06	5/24/09	Westminster AMC	DarkKnig	1/23/09	3/09
	DS3D	3/3/06	3/2/09		SVTS	11/6/08	2/09		JonasBro	2/27/09	3/09
	FMTTM	8/8/08	2/7/09		WildOcea	8/14/08	4/1/09		Wimbledon Ode	DarkKnig	1/23/09
	UnderSea	2/13/09		Taipei AM	HumanBod	1/21/09		Williamsville Reg	DarkKnig	2/4/09	
	Alamo				MysticInd	9/20/08	4/30/09		DarkKnig	12/12/08	2/09
San Antonio 2D	Mummie3D	3/14/08	3/14/09	Taipei WVC	OO	2/15/08	2/14/09	DTESS	JonasBro	2/27/09	3/09
	DarkKnig	1/23/09	2/5/09		DinoAliv	6/1/08	6/1/09		DarkKnig	1/23/09	3/09
	GCA	3/14/08	3/09		WildOcea	12/20/08	12/31/09		DarkKnig	2/4/09	
	OO	3/31/01	12/09	Tallahassee	DIS	1/1/09	6/30/09	DTESS	JonasBro	12/12/08	2/09
	DarkKnig	1/23/09	3/09		GCA	9/28/08	9/27/09		DarkKnig	1/23/09	3/09
San Diego Reg	JonasBro	2/27/09	3/09	Tampa AMC	DarkKnig	1/09	3/09	Winnipeg	AfricAdv	10/10/08	10/9/09
	UnderSea	2/13/09			DTESS	12/08	2/09		DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	2/5/09		SeaMonst	1/1/09	6/30/09		GCA	5/1/08	3/09
	VanGogh	12/13/08	3/09	Tampa Cha	DarkKnig	1/23/09	3/09	UnderSea	UnderSea	2/13/09	
	WildOcea	12/13/08	5/09		SeaMonst	1/1/09	6/30/09		DarkKnig	1/23/09	3/09
San Francisco AMC	DarkKnig	1/23/09	3/09	Tampa MOSI	DarkKnig	1/23/09	3/09	Woodbridge AMC	JonasBro	2/27/09	3/09
	UnderSea	2/13/09			JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	3/09	Tampa Cha	Bugs	8/8/08	9/1/09	Woodbridge Cpx	JonasBro	2/27/09	2/5/09
	JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	AIWC	10/15/08	4/1/09	Tampa MOSI	DTESS	12/12/08	2/12/09	Woodridge Cmk	DTESS	12/12/08	2/09
	MOF	2/7/09			Animalop	12/5/08	12/4/09		DarkKnig	10/10/08	3/31/09
San Simeon DCI	SeaMonst	4/4/08	3/31/09	Tampa MOSI	DarkKnig	1/23/09	3/09	Xalapa	Bugs	8/23/08	
	HCBTD	8/17/96			DTESS	2/6/09			L&C	6/15/02	2/27/09
	DarkKnig	1/23/09	3/09	Tampa MOSI	Extreme	11/14/08		Yellowstone	DarkKnig	1/23/09	
	DTESS	12/12/08	2/12/09		FMTTM	8/8/08	2/15/09		DarkKnig	1/23/09	
	Sandy				GCA	5/2/08	5/09	Ypsilonilanti NA	Madagasc	12/15/08	
Santa Clara AMC	DTESS	12/12/08	2/12/09	Tampa MOSI	UnderSea	2/13/09			Zion	ZionCany	5/24/94
	JonasBro	2/27/09	3/09		DTESS	2/6/09			Zion		
	JonasBro	2/27/09	3/09	Tampa MOSI	Extreme	11/14/08		Zion	ZionCany		
	Scheneckady	Seamonst	8/1/08		FMTTM	8/8/08			Zion		

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AfricAdv	African Adventure 3D	2007	3D	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIA3D	Adventures in Animation 3D	2004	3D	RATW	Ride Around the World	2006	GSF
AIWC	Adventures in Wild California	2000	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ROF	Ring of Fire	1991	SMM
ALBT	Australia: Land Beyond Time	2002	HMNS	RovMars	Roving Mars	2006	BVP
AlienAdv	Alien Adventure	1999	3D	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997	MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Animalop	Animalopolis	2008	3D	K2	Sharks3D	2004	3DEL
AR	Adrenaline Rush	2002	SHE	SI	Sharks 3D	2004	3DEL
ATSOT	Across the Sea of Time	1995	3D	SM3	Survival Island	1995	IMAX
Bears	Bears	2001	PCI	SpaceEle	Spider-Man 3: The IMAX Experience	2007	SPE
BP	Blue Planet	1990	IMAX	SpaceSta	Space Elevator	2007	WCL
Bugs	Bugs!	2003	3D	SU	Space Station	2002	3D
CDS	Cirque du Soleil: Journey of Man	1999	3D	SuperRet	Straight Up: Helicopters in Action	2002	IMAX
CRA	Coral Reef Adventure	2003	MFF	SVTS	Superman Returns:	2006	3D
CTPA	China: The Panda Adventure	2001	IMAX	ToFly	Santa Vs. The Snowman	2002	3D
CV	Cosmic Voyage	1996	IMAX	Trex	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D	TRF	T-Rex: Back to the Cretaceous	1998	3D
D&W3D	Dolphins & Whales 3D	2008	3DEL	TTL	Tropical Rain Forest	1992	SMM
DarkKnig	Dark Knight: The IMAX Experience, The	2008	WB	U23D	To The Limit	1989	MFF
DinoAliv	Dinosaurs Alive	2007	3D	UnderSea	Under The Sea 3D	2008	NGD
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	VanGogh	Under The Sea 3D	2009	3D
DIS	Destiny in Space	1993	IMAX	VOTDS	Van Gogh: Brush with Genius	2009	IMAX
DOL	Dance of Life	1984	MFF	Vulcania	Volcanoes of the Deep Sea	2003	SLC
Dolphins	Dolphins	2000	MFF	WATE	Vulcania	2002	unk
DS3D	Deep Sea 3D	2006	3D	Whales	Wild Australia: The Edge	1997	MSI
DESS	Day the Earth Stood Still	2008	MFF	WildOcea	Whales	1996	NGD
Everest	Everest	1998	GSF	WOC	Wild Ocean	2008	GSF
Extreme	Extreme	1999	GSF	WS3D	Wild Safari 3D	1994	3D
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WTW	Wings of Courage	2005	3D
FMTTM	Fly Me to the Moon	2008	3D	ZionCany	WS3D	2005	NGD
FOK	Fires of Kuwait	1992	IMAX	ZionCany	Wild Safari 3D	2005	NGD
FON	Forces of Nature	2004	NGD		Wild Safari 3D	2005	NGD
FSOS	Four Seasons of Shiretoko	1988	unk		Wild Safari 3D	2005	NGD
Galapago	Galapagos	1999	3D		Wild Safari 3D	2005	NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD		Wild Safari 3D	2005	NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D		Wild Safari 3D	2005	NGD
GP	Greatest Places, The	1998	SMM		Wild Safari 3D	2005	NGD
Greece	Greece: Secrets of the Past	2006	MFF		Wild Safari 3D	2005	NGD
HCBTD	Hearst Castle: Building the Dream	1996	NGD		Wild Safari 3D	2005	NGD
HOTB	Hurricane on the Bayou	2006	MFF		Wild Safari 3D	2005	NGD
HumanBod	Human Body, The	2001	NGD		Wild Safari 3D	2005	NGD
ITD	Into the Deep	1994	3D		Wild Safari 3D	2005	NGD
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM		Wild Safari 3D	2005	NGD
JIAC	Journey into Amazing Caves	2001	MFF		Wild Safari 3D	2005	NGD
JonasBro	Jonas Brothers: The 3D Concert Film, The	2009	3D		Wild Safari 3D	2005	NGD
JTM	Journey to Mecca	2009	SKF		Wild Safari 3D	2005	NGD
L&C	Lewis & Clark: Great Journey West	2002	NGD		Wild Safari 3D	2005	NGD
LivingSe	Living Sea, The	1994	MFF		Wild Safari 3D	2005	NGD
LOLL	Legend of Loch Lomond, The	2002	SKF		Wild Safari 3D	2005	NGD
Madagasc	Madagascar: Escape 2 Africa	2008	PPC		Wild Safari 3D	2005	NGD
MagDes	Magnificent Desolation	2005	3D		Wild Safari 3D	2005	NGD
MJTTM	Michael Jordan To the Max	2000	GSF		Wild Safari 3D	2005	NGD
MOE	Mysteries of Egypt	1998	NGD		Wild Safari 3D	2005	NGD
MOF	Magic of Flight, The	1997	MFF		Wild Safari 3D	2005	NGD
MOTGL	Mysteries of the Great Lakes	2008	SN		Wild Safari 3D	2005	NGD
MOTN	Mystery of the Nile	2005	MFF		Wild Safari 3D	2005	NGD
Mummie3D	Mummies 3D	2008	3D		Wild Safari 3D	2005	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF		Wild Safari 3D	2005	NGD
MysticInd	Mystic India	2005	GSF		Wild Safari 3D	2005	NGD
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D		Wild Safari 3D	2005	NGD
ND	Neelkanth Darshan	2005	unk		Wild Safari 3D	2005	NGD
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD		Wild Safari 3D	2005	NGD
OO	Ocean Oasis	2000	SFI		Wild Safari 3D	2005	NGD
OW3D	Ocean Wonderland 3D	2003	3DEL		Wild Safari 3D	2005	NGD

February 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
160	DarkKnig	5	Animalop	2	LivingSe	1	Greece
59	DESS	5	Dolphins	2	Madagasc	1	HCBTD
58	JonasBro	5	HumanBod	2	MOE	1	LOLL
54	GCA	5	OO	2	Niagara	1	MJTTM
53	UnderSea	5	OW3D	2	RATW	1	NASCAR
36	SeaMonst	4	CDS	2	SI	1	ND
31	FMTTM	4	JIAC	2	ToFly	1	Ozarks
28	WildOcea	4	MOTN	2	Trex	1	Pulse
26	DS3D	4	SVTS	2	U23D	1	Rheged
22	D&W3D	3	ITD	2	VanGogh	1	ROF
21	DinoAliv	3	MOF	2	VOTDS	1	RovMars
14	Alps	3	MysticInd	1	AIA3D	1	SC
13	FON	3	Roar	1	AIWC	1	SM3
12	Mummies	3	SAA	1	Alamo	1	SpaceEle
11	Bugs	3	WTW	1	Alaska	1	SU
9	Mummie3D	2	AlienAdv	1	ALBT	1	SuperRet
9	SpaceSta	2	Amazon	1	AR	1	TRF
8	Sharks3D	2	BP	1	ATSOT	1	TTL
7	AfricAdv	2	CRA	1	Bears	1	Vulcania
7	FightPil	2	CTPA	1	WATE	1	WOC
7	L&C	2	CV	1	Whales	1	WS3D
6	Cyberwor	2	Everest	1	Extre	1	ZionCany
6	HOTB	2	Galapago	1		1	
6	MagDes	2	GP	1		1	
6	MOTGL	2	JGWC	1		1	
6	Mummie3D	2	JTM	1		1	

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

3D Entertainment Ltd. 3DEL Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3Defilms.com	Camera Lucida Productions 67 Avenue de la Republique Paris, 75011 FRANCE Tel: 33-1-49 29 51 90	Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com	IMAX Theatre at The Bridge 6081 Center Drive, Ste 201 Los Angeles, CA 90045 USA Tel: 310-568-2424 Fax: 310-568-0570 www.thebridgecinema.com/ imax/imax.asp	Maloka Interactive Science Center Cra 68D No. 40A-51 Bogota, COLOMBIA Tel: +57-1-221-111 Fax: +57-1-221-6950 www.maloka.org	Odeon & UCI UK Ltd. Lee House, 90 Great Bridge- water Street Manchester, M1 5EW UNITED KINGDOM Tel: +44-1635-569302 www.uci-cinemas.co.uk
Aeren R Enterprise 6th Floor, Mahindra Towers 2A Bhikaji Cama Place New Delhi, 110 066 INDIA Tel: +91-11-628 7900 Fax: +91-11-642 6665 www.aezindia.net	Cannery Row IMAX Theatre 640 Wave St. Monterey, CA 93940 USA Tel: 831-372-4629 www.bellacinema.com	Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilm.com	IMAX Theatre Canada Place 201-999 Canada Place Vancouver, BC V6C 3C1 CANADA Tel: 604-682-2384 Fax: 604-682-5955 www.imax.com/vancouver/	Mark Simpfendorfer Productions 51A Galwey Street Leederville, WA 6007 AUS- TRALIA Tel: +618 9444 7139 Fax: +618 9221 2444	Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com
AFM Cinemas, Inc. Istiklal Caddesi No. 24/26 Beyoglu Istanbul, TURKEY Tel: +90-212-292 1111 Fax: +90-212-252 9869 www.afm.com.tr	Celebration Cinemas, Inc. 2121 Celebration Drive NE Grand Rapids, MI 49525 USA Tel: 616-447-4200 Fax: 616-532-3660 www.celebrationcinema.com	Golden Village Grand 1 Kim Seng Promenade #03 39/40 Great World City Singapore, 237994 SINGA- PORE Tel: +65-1900 912 1234 www.gv.com.sg/	IMAX Theatre Felisia Statale 106 Castellaneta Marina Taranto, ITALY Tel: +39 099 820 1444 http://www.felisia.it www.felisia.it/	MSI Distribution MSI 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141	Paramount Pictures Corporation 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com
AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/	Cinema City International 91 Medina Hayeudim St Herzlia Tituah, 46766 ISRAEL Tel: +972-9-952-6262 Fax: +972-9-956-1581 www.cinemacity.nl/	Goodrich Quality Theaters 4417 Broadmoor Ave. SE Kentwood, MI 49512 USA Tel: 800-473-3523 www.gqt.com	Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978	Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465 www.multiimage.com/	Plaza de las Americas Cra. 71 D No. 6-94 Sur, PBX: 4 Bogota, 467575 COLOMBIA Tel: +57-1-4137657
American Airlines C.R. Smith Museum MD 808, PO Box 69617 DFW Airport, TX 75261 USA Tel: 817-967-1560 Fax: 817-967-5737 www.crsmithmuseum.org	Cinepolis Guillermo Gonzalez Camarena 1600- 4B Fracc. Ciudad Santa Fe, DF 01210 MEXICO Tel: 525-85-03-55-34 Fax: 525-85-03-55-12 www.cinepolis.com.mx/	Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com	International Documentary Association 1201 West 5th Street, Suite M320 Los Angeles, CA 90017-1461 USA Tel: 213-534-3600 Fax: 213-534-3610 www.documentary.org	N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: +33-6 88 88 87 78 www.n3land.com	Primesco Communications, Inc. PCI 4342 Sherbrooke West Montreal, QC H3Z 1E3 CANA- DA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com
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Big Films, Inc. BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANA- DA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca	DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/	Hoyts Cinemas Ltd. GPO Box 4088 Sydney, NSW 2001 AUSTRAL- IA http://hoyts.ninemsn.com.au/	La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr	National Infantry Museum Building 396, Baltzell Avenue Fort Benning, GA 31905-5593 USA Tel: 706-545-2958 Fax: 706-545-5158 www.nationalinfantryfoundation. org/	Rensselaer Polytechnic Institute 110 8th St. Troy, NY 12180-3590 USA Tel: 518-276-6000 http://ipinfo.rpi.edu
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Four Eyes Ltd. Dufourstrasse 118 POB 1360 St. Gallen, CH-9001 SWIT- ZERLAND Tel: +41-71-274-1950 Fax: +41-71-274-1960 www.4is.ch	IMAX Madrid C/ Meneses, s/n Madrid, 28045 SPAIN Tel: +34-91 467 48 00 Fax: +34-91 530 24 36 www.imaxmadrid.com/	MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com	nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com	RPG Productions, Inc. 632 South Glenwood Place Burbank, CA 91505 USA Tel: 818-848-0240 Fax: 818-848-2846 www.rpgproductions.com/	Saikai Pearl Sea Centre 1008 Kashimae-cho Sasebo, Nagasaki Pref. 898- 0922 JAPAN Tel: +81-956-28-4187 Fax: +81-956-28-4107

Directory, cont'd

Saitama Space Science Hall
3-45 Komaba 2-chome
Saitama-shi, Saitama Pref. 336-0908
JAPAN
Tel: +81-48-881-1516
Fax: +81-48-882-9702

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

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100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
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Science Station
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Cedar Rapids, IA 52401-1808 USA
Tel: 319-363-4629
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Fax: 212-833-8570

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1601 NASA Parkway
Houston, TX 77058-3145 USA
Tel: 281-244-2100
Fax: 281-283-7724
www.spacecenter.org

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Steven F. Udvar-Hazy Center
14390 Air and Space Museum Parkway
Chantilly, VA 20151 USA
Tel: 202-357-2700
www.nasm.si.edu/visit/theaters/uhc/index.cfm

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.ocean oasis.org/behindthescenes/summerhays.html

Summit Entertainment **SE**
1630 Stewart Street, Suite 120
Santa Monica, CA 90404 USA
Tel: 310-309-8400
www.summit-ent.com/

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
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SHORTS

Gelfond calls film a “dinosaur”

In September 2008, Richard Gelfond, co-CEO of Imax Corporation, told the Giant Screen Cinema Association that the company had decided not to identify its new projection system to consumers as “digital” because, “what does that do to people who are in our film business and have no way of readily upgrading in a short period of time? It makes it sound like they’re second-class citizens, offering a second-class product. And we just didn’t feel that was the right thing to do.”

In January, interviewed by the Fox Business Channel at the World Economic Forum in Davos, Switzerland, Gelfond said, “We successfully transitioned from a film-based system, which Imax historically was, to digital. And this was at a time where, if you’re not the one to become digital, you become a dinosaur.”

Later in the interview, when the reporter mistakenly said that some sequences in *The Dark Knight* had been filmed in “HD digital quality,” Gelfond corrected her, saying, “It’s even better than HD digital quality. They used IMAX cameras.” He didn’t point out that IMAX cameras shoot film. He also spoke about director Chris Nolan’s “dramatic” use of IMAX’s tall aspect ratio, without mentioning that that effect is all but lost in IMAX digital (and MPX) theaters, which all have letterbox-shaped screens.

U2 3D, GCA get VES nominations

The Visual Effects Society has nominated MacGillivray Freeman Films’ *Grand Canyon Adventure* and National Geographics’ *U2 3D* for “Outstanding Visual Effects in a Special Venue Project.” The winner will be announced, along with the winners in 23 other categories, at the seventh annual VES Awards ceremony, to be held in Los Angeles on Feb. 21.

The nominees for the main title sequence of *Grand Canyon Adventure* (see “*Making a Splash*,” LF Examiner, May 2008) are Mark Freund, Alan Markowitz, Lee Nelson, and Josh Mossotti. Nominated for selected shots from *U2 3D* are Peter Anderson, Jon Shapiro, David Franks, and Jeremy Nicolaides. Markowitz and

Nicolaides (along with Johnathon Banta) won the same award in 2007 for their work on Disney’s *Roving Mars*.

Three films up for sound awards

Three giant-screen films have been nominated for Golden Reel Awards by the Motion Picture Sound Editors in the category of Best Sound Editing: Special Venue. The films and their sound editors are: *Grand Canyon Adventure: River at Risk* (MacGillivray Freeman Films), Andrew DeCristofaro; *Mysteries of the Great Lakes* (Science North), Peter Thillaye; and *Wild Ocean* (Giant Screen Films), Brian Eimer.

The MPSE will also present a Career Achievement Award to Oscar-winner Ben Burtt, whose sound credits include all of the *Star Wars* films, last year’s *WALL-E*, and several giant-screen films: *The Dream is Alive*, *Niagara: Miracles, Myth, and Magic*, *Blue Planet*, and *Special Effects*, the last two of which he co-directed.

The awards will be presented at a ceremony in Los Angeles on Feb. 21.

Euromax met in Madrid in February

Euromax president Christian Scheidegger sent the following report:

On Feb. 5-6, about 50 delegates from Europe and beyond met for the first Euromax meeting of the year, hosted by the Madrid IMAX Theatre in Spain.

Animalopolis, *Journey to Mecca*, and *Van Gogh: Brush with Genius* were screened for the first time at a European industry gathering, while Imax Corporation’s *Under the Sea 3D* had its very first industry screening.

A broad roster of clips and trailers, assembled at Gulliver Laboratories in Paris, was screened, featuring material from *Arabia 3D*, *Around the World in 50 Years*, *Harry Potter and the Half Blood Prince*, *Molecules to the Max*, *Monsters vs. Aliens*, *Quantum Quest*, *Shark Water 3D*, *Slit Scan 3D*, *Star Trek*, and *Watchmen*. Excerpts from *Magic Journey to Africa* were presented from DVD.

Two panel discussions were held. The first highlighted some of the member theaters’ most successful giant-screen films of

past ten years, followed by a question and answer session. The second, titled “Is there a future for Giant-Screen Film Production?,” featured Alexander Biner (Four Eyes AG), Mark Katz (National Geographic Cinema Ventures), Jordi Llompart (Orbita Max), and François Mantello (3D Entertainment Ltd.) giving their distinct perspectives, followed by a lively discussion.

The next Euromax conference is scheduled for June 14-16, 2009, at the Tycho Brahe Planetarium in Copenhagen, Denmark. The focus of this meeting will be digital projection and production. For more information visit www.euromax.org.

TEA summit and gala in March

The Themed Entertainment Association will hold its annual TEA Summit and Awards Gala in Anaheim, CA, March 6-7. The meeting will include panel sessions on surviving the economic downturn, and the presentation of the Thea Awards for “excellence in the creation of compelling experiences and places.”

Van Gogh wins at La Géode fest

Paris’ La Géode held its 13th annual film festival in January and February, screening 12 giant-screen films as well as two productions shown on its digital 3D projection system. Three prizes were awarded: the Grand Prize (chosen by a panel of judges), the Public Prize, and the Youth Prize, the last two selected by their respective constituencies.

Van Gogh: Brush With Genius, produced by La Géode and Caméra Lucida, won the Grand Prize. Sk Films’ *Journey to Mecca* won the Public Prize, and *Fly Me To The Moon* from nWave Pictures won the Youth Prize.

Other nominees were:

<i>The Alps</i>	MacGillivray Freeman Films
<i>Dinosaurs Alive</i>	Giant Screen Films
<i>Dolphins and Whales 3D</i>	3D Entertainment
<i>Grand Canyon Adventure</i>	MacGillivray Freeman
<i>Mummies 3D</i>	Giant Screen Films
<i>Mysteries of the Great Lakes</i>	Science North
<i>3D Sun</i>	K2 Communications
<i>U2 3D</i>	National Geographic
<i>Wild Ocean</i>	Giant Screen Films